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THE ERA

ELSIE CARLISLE
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WIRES: "The Era," London. 'Phone: 4546 and 4547 Regent.

ESTABLISHED 1837.

Publishing Offices: 35, Wellington Street, Strand, London, W.C.

VOL. 84. No. 4,308. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. WEDNESDAY, APRIL 13, 1921. PRICE FOURPENCE.

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GAIETY THEATRE, HASTINGS, Sept. 12.
PLEASURE GARDENS, FOLKESTONE, April 18, May 15, 30 (3), June 13.
PALACE THEATRE, RAMSGATE, May 16, 23 (3 nights).
PALACE THEATRE, MAIDSTONE, (Maidstone, twice nightly.)
April 25, May 2, 26 (3 nights).
London Representative for W. W. Kelly and Opera House, Blackpool.
Apply, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, first-class Musical Attractions, July 11, Sept. 19, 26, Oct. 24, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

NEW THEATRE, OXFORD.
WANTED, a high-class West-End Attraction, for April 25, 3 nights. Unexpectedly vacant. Term date.
Apply, S. C. DORRILL.

PAVILION THEATRE, WEYMOUTH.
WANTED,
First-class Attractions.
First-class Attractions.
First-class Attractions.
April 25.
April 25.
April 25.
All communications, ERNEST WHEELER, Weymouth.

PERTH THEATRE.
WANTED, First-class Attraction, Aug. 1, 8, 15, 22.
Wire, J. H. SAVILE, Perth Theatre.

PALACE THEATRE, WESTON-SUPER-MARE.
WANTED, First-class Revue or Musical Comedy preferred, Monday next and April 25, owing to companies going off the road through crisis.
Wire or write full particulars, FREDERICKS, Palace, Weston-super-Mare.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

"DADDALUMS."
WANTED, Aug. 1, 29, Sept. 26, and various onwards.
ANDREW MELVILLE, Wyndham's Theatre, W.C.

"SCANDAL."
WANTED,
Only vacant dates this year,
May 9, Aug. 15 (3 nights, North), Sept. 19 (3 nights), Oct. 17, 24, 31, Dec. 26.
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

WANTED, good Theatres for season of West-End plays. SECRETARY, A.T.M., 178, Shaftesbury-avenue, W.C. 2.

WANTED, Mr. Will Casey's Co., "A Mother's Sacrifice" and "Her Ruined Life," April 18, owing to obliging, May 23 and 30, follow Royal, Sheffield, two weeks. Also various on. Play four or more plays if required. WILL CASEY, King's, Melton Mowbray.

"HINDLE WAKES."
WANTED, April 18, between Manchester and Liverpool.
"THE YOUNGER GENERATION."
Wanted, May 2.
EDWIN T. HEYS, Mile End, Stockport.

WANTED, No. 1 Theatres and Music Halls, for
"BUZZ-BUZZ."
The successful Vaudeville Theatre Musical Production.
May 2, 23, and 30.

"FAIR AND WARMER."
April 18 (unexpectedly vacant), and May 2.
W. FORSTER HORSFIELD,
Suite 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone, Gerrard 7167.

WANTED, Good Theatres, for
"THE ROTTERS."
May 2, 23, and 30.
June 13, 20, and 27.
Apply, ARTHUR GIBBONS, Charlwood House, Lowfield Heath, nr. Crawley.

"The Very Idea."
De Courville Production, with Easten Pickering.
WANTED, May 16, Aug. 1, on, HALDANE CRICHTON, 4, Park-place, St. James's, S.W.

WANTED, Monday next, owing to closing of Hemsworth,
"Ship Ahoy" Revue.
"Ship Ahoy" Revue.
Printing ready.
Wire, GALLIMORE, Pavilion, Wombwell, Yorks.

WANTED, Theatres, for Repertory, April 25 and May 2 (between Royal, Sheffield, and Empire, Woolwich), June 6 (precede Royalty, Chester). W. V. GARROD, 94, Kennington Park-road, London, S.E. 11.

T. C. WRAY'S COMPANY.
"YES, UNCLE."
WANTED, May 9 and May 30, North or Midlands.
T. C. WRAY, 28, Floral-street, W.C. Regent 3121.

"THE GIRL IN THE TAXI."
The Famous Musical Comedy from the Lyric Theatre.
WANTED, May 9 (follow Dover) and May 16.
Several Autumn Dates.

NORMAN PARTRIDGE and West End Company in
"NOTHING STOPS CORNELIUS."
"NOTHING STOPS CORNELIUS."
New Comedy by Frank Dix.
Production, Gaiety, Hastings, April 18.
Vacant May 2 (follow Ramsgate), May 16 (follow Weymouth), and onwards.
Everything travelled.
Apply,
HUBERT WOODWARD,
Broadmead House,
Panton-street, S.W.
'Phone, Reg. 689.

THEATRES WANTED.

MR. CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, First-class Theatres,
May 16, 23, July 18, Aug. 8, Sept. 5, 12, 26, Oct. 3, 10, 17.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

MR. BRANDON-THOMAS'S COMPANY. "CHARLEY'S AUNT."
WANTED, First-class Theatres,
July 11 and 25.
Aug. 22, Sept. 5, 12, 22 (3 nights).
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

JACK McKENZIE AND COMPANY, in a Musical Comedy Revelry, "DEVONSHIRE CREAM."
Jack McKenzie, Viola Rene, Jennie Hackett, Little and Good, Frank Clara, Sam Terry, The Six Carlton Mascots, and Chorus.
WANTED, April 18, Monday, April 18, May 2, onwards. Wire, JACK McKENZIE, Palace, Frome (3), Palace Chepstow (3).

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Baritone or Tenor; also Soubrette, for semi-pro. concert party. Letters to O. A. BRAMPTON, 72, Junction-road, Highgate, N. 19.

WANTED, Artists, all lines, for Semi-Pro. C.P. Letters, L. V. C., 36, Narford-road, E. 5.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 131, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, a good, responsible Couple, capable of line. Also Youth, for piano and small parts. MANAGER, 35, Eglinton-road, Bow, E. 3.

WANTED (English) Choir (or Party), with dancers, &c., to do short choral piece (London), Saturday, April 23. Apply, MR. DYMOND STOCKEY, c/o "The Era."

WANTED, a Girl, must be a good Buck and Schottische Dancer, sing fairly well; height about 5ft. 3in. Send photo (essential) and full particulars first letter, to X. Y. Z., c/o Percy Hall's Agency, 126, Oxford-road, Manchester.

ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED Known, brilliant Soprano of the Southport and Cleethorpes Pier. N.S.L. Concerts, &c.: good app., wardrobe, &c. Best offers, MARGT. VERITY, 27, Rvebank-rd., Seymour-grove, Manchester.

WANTED, Revue RONEVAS, two ladies, one gent. parts; spec., chorus, real, reliable dancing act. Wire, Emp., Shirebrook, Notts.

WANTED Known, experienced Lady Singer and Violiniste; excellent stage appearance; desires Theatrical Engagement. Box 470, "The Era."

WANTED, comfortable engagement by MISS JOSE HAWKE, Vocalist and Dancer.
Live in or out; age 17; height 5ft. 4in.
Just finished Panto.
36, High-street Poole.

WANTED Known, HUGH RODGER, Baritone, 'Cellist, and FLORA COYNE, Solo Violiniste, vacant for 1st-class concert party. Offers, RODGER, 37, Tagwell-road, Droitwich, Worcestershire.

WANTED Known, a young Tenor is free to accept Engts. for Concerts or Concert Party. H. M. W., 7, Dalyell-road, Brixton.

WANTED Known, Tenor Vocalist, age 22; prize winner at Blackpool, Lytham, Mrs. Sunderlands, &c., musical festivals, desires engagements, music halls, concert parties, &c. Box 488, "The Era."

MUSIC HALL ARTISTS WANTED
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."
WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

PALACE, SUNDERLAND.
WANTED, Sensational Specialities, first-class Juvenile Troupes, Big Comedy Acts, and Novelties of every description, for the following dates: April 25, May 2, 9, onward. Address, with lowest terms, to MANAGER, Palace, Sunderland.

MUSIC HALL ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, by NELLIE NORA, Musical Specialty, Monday; also April 25, precede Victoria Palace; May 9, 16, precede Liverpool. Wires, 81, Goldsmith-street, Nottingham.

WANTED, April 18, by WILFRED CLOWES and his English Concertina. Wire, Palace, Plymouth.

WANTED, by BANNI, Great Comedy Acrobatic, Musical Speciality, Vacant Monday, April 18.
Wire, Empire, Flint, N. Wales.

WANTED, April 18, 25, on, MARINA, the Street Violiniste, in two distinct characters. Wire or write, 9, Harold-street, Cornbrook, Manchester.

WANTED Known, LES OSTIERS, Comedy Gymnasts, liberty for galas, Whit Monday. Write, 32, Dante-road, Newington Butts, S.E.

WANTED, English Dates, April 25, on, for refined 15 minutes' Burlesque in Pure Scotch Comedy (new to England). Good music halls only. Write, in first instance, to MANAGER, C.C. Hall, Dollar, N.B.

WANTED, Monday next, TOMMIE FORD, Vocal Comedian. Wire, 12, Carlton-mans., Brixton, S.W. 9.

WANTED, April 11, 18, 25, by the Star Act of the Arena Stage or Circus, McCAM'S Great Dog Act. Thanks for offers. Still vacant for tenting. Wire, 14, Shelley-st., Leeds.

ELMO and MITY, Sensational Comedy Gymnasts. Great Gala Show.
WANTED, Monday, also April 25, May 23, 30, S. Wales. Wire, ELMO, 52b, Breach-road, Langley, Heanor, Derby.

MUSIC HALL ARTISTS' WANTS.

WANTED, April 25, May 2 and 9, ROSE and WOLD, Comedy Wire Act, including the great Somersault on the Wire.
April 18, Varieties, Leeds.

WANED, Monday, also April 25, May 2, 9, by WAL and ROSA, Mirthful Provokers. A laughing riot. Wire, 56, High-street, South Rushden, Northants.

WANTED, Monday next, 18th, 25th, by KATO and MLLE. LENORE, Novelty Illusionists. Great success at Palace here last week. Refer Carlton Fredericks, Esq., then wire. H.A., 43, Hopkins-street, Weston-super-Mare.

WANTED Known, THE TWO TRAMPS, Lady Vocalist, Gent. 'Cellist, at liberty April 25. Agents please write. Audition in London any morning from 10 o'clock.
5, Milton-place, Gravesend.

THE RHAPSODY FOUR AND A PIANO.
WANTED Known, the Act you will eventually book. Why not now? We are vacant Monday; also 25th. A Novel Act, consisting of the finest array of talent in Vaudeville. Excellent vocalism, harmony, comedy, combined with brilliant piano playing. Own magnificent full set carried. Vacant Monday, also 25th. Save time, wire, H.A., 104, Watling-street, Bridgtown, Cannock, Staffs.

WANTED, by THE TYMES CO. (4). Novel Voc. and Dance Scena, "The Enchanted Clock." Vac. Monday, also April 25, May 2. Wire, 48, Waverley-st., Seacombe.

WANTED, by the ROYAL VIONA QUARTETTE, Classical and Jazz Banjoists, Monday next; also April 25 and May 2; through halls closing down. Wire, Palace, Barnoldswick.

WANTED, few immediate dates. CHARD'S CANINE WONDERS and wonderful pony, "Major Mite." 24, Lisle-street, London, W.C., till Saturday.

THE FAMOUS 8 KILTY LASSIES.
WANTED, MONDAY, APRIL 18, ON. WIRE. VARIETY OR REVUE. WIRE. THE FAMOUS 8 KILTY LASSIES. VOCALISTS. DANCERS. PIPERS. DRUMMERS. THE FAMOUS 8 KILTY LASSIES. THE ORIGINAL LADIES' BAGPIPE BAND. LATE OF HARRY LAUDER. "THREE CHEERS." OPEN FOR VARIETY OR REVUE. APRIL WIRE. WIRE. WIRE. 18TH 4, FORTH-STREET, EDINBURGH.

CIRCUS ARTISTS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Double Trapeze and other Novelty Acts, Fête June 18; and those doing two Acts preferred. Lowest terms, &c. Simosa San write. SYLVESTER AGENCY, 271, Clapham-road, S.W.

HIPPODROME, GREAT YARMOUTH.
Summer Circus Season. July to September.
WANTED, Family of Riders, with or without own Horses.
Must be capable of plenty of change. Also Animal Acts and Novelties of every description.
Full particulars and lowest terms first letter, to
H. MILNE, General Manager, Hengler's Circus, Glasgow.
NOTE.—If successful Yarmouth, may possibly fix Glasgow for winter.

CIRCUS ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED Known, ROLLO, High Rope Act, at liberty for fetes and galas, circus, &c. An ideal gala act. Perm. add., 98, Peel-street, Rochdale.

WANTED Known, HANDY ANDY, Talking and Knockabout Clown, with numerous comic interludes, at liberty Whit Monday, for the season. Address, Box 477, "The Era."

WANTED, Engt. by Working Stud Groom, Circus or Menagerie. Apply, A. VAUGHAN, 2a, Durham-street, Vauxhall, S.E.

MUSICIANS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After 9d
Displayed Lines, each ..... 1s.

WANTED, Musicians, at First-class Variety Halls.
Edinburgh Empire: Repetiteur, also 1st Violin.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, Experienced Violinist-Conductor (A.M.U.), for Variety Hall, South Yorkshire. Experienced or useless. Permanency for right man. Box 497, "The Era."

WANTED, Repetiteur and Clarinet. Apply, with copy of two latest refs. and lowest terms, to MUS. DIR., Empire, Longton, Staffs.

WANTED, Violinist-Repetiteur for Cinema in the Midlands; evenings, 6.15 to 10.45; no Sundays; occasional matinées. Reply, stating terms, with references, Box 451, "The Era."

WANTED, Leader and Drummer (ladies), for seaside orchestra; 12 weeks' season; audition, London. Box 496, "The Era."

WANTED, first-class Violinist-Leader, for the Pavilion, Torquay; big tone essential; able to lead in musical comedies, variety, pictures, also in café, dance teas, &c.; permanency if suitable; no Sunday work; salary 4½ guineas; fare paid one way. Send full particulars, age, reference, photo, to CHARLES G. PRICE, General Manager, Pavilion, Torquay.

WANTED, Yorkshire Coast, First-class Leader Violinist, open Whit Monday till Sept.; must be thoroughly experienced; 4 hours daily. Terms and refs. to Box 480, "The Era."

WANTED, a Lady Violinist, to complete trio; must be an expert leader. Apply to MISS PEGGY MAGAN, 112, Ilford-lane, Ilford, Essex.

WANTED, Orch. Pianist-Leader, for trio; must be able to fit music to films; commence Monday next, 18th; terms £3 per week; afternoons and evenings; comfortable shop, 50 miles London. Apply first instance to ORCHESTRA, 82, Amhurst-park, Stamford Hill, N. 16.

WANTED, good Violinist-Leader, varieties, &c.; £3 10s. Age and refs., M.D., Hippodrome, Darwen.

WANTED, first-class Leader; super cinema; continuous evenings; daily matinée; no Sundays. Apply, MRS. CALVERT ROUTLEDGE, Coliseum, Barrow-in-Furness.

WANTED, Violiniste and 'Celliste (ladies), first-class artists, for hotel, Broadstairs; June-September. Quote fee for living in or out. Box 484, "The Era."

MUSICIANS WANTED.

WANTED, First Violinist, must be good sight reader and expert player, for Cinema Orchestra. Also a good Second Violinist and 'Cello Player. Evenings only. Apply personally, 4, Woodland-road, Upper Norwood, S.E. 19 (near Crystal Palace).

WANTED, Lady Violiniste-Vocaliste, for seaside summer engagement, commencing Whitsun; Lancashire; must be good vocalist. Particulars and terms to Box 487, "The Era."

WANTED, competent Violiniste for Hotel Trio, for summer season, commencing Whitsun.
Apply, Box 457, "The Era."

WANTED, a good Violinist (male), for dancing hall; 3 hours daily; showmanship an advantage; state ability, terms, and age; open April 18; perm. if suitable. TOM PAYNE, Olympia, Hanley, Staffs.

WANTED, experienced Violinist for Trio, Pictures; 5½ hours daily; A.M.U. terms; open Monday, April 25, 1921. Apply, ST. ENOCH PICTURE THEATRE, 137, Argyle-street, Glasgow.

WANTED, Male Violinist, young, slight stage exp. Call 10 to 12. H., 5, South-grove, Peckham.

WANTED, Violin Soloist, for the Brixton Palladium; must be an artist. Apply by letter only, stating terms, to A. E. ABRAHAMS, 73, Romford-road, Stratford, E. 15.

WANTED First-class Violinist (Lady or Gent.), Margate Café, from Whitsun; audition Thurs., 11 o'c. 5, Marketplace, Oxford Circus.

WANTED, Violinist for Picture Play House in London; must be young man; audition required; A.M.U.. Apply, M. D., King's Picture Playhouse, 279, King's-road, Chelsea.

WANTED, at once, Cornet and Bombardon. BIDDALL, Circus, Thursday, Lockerbie; Friday, Eaglesfield; Saturday, Moffat, Scotland.

WANTED, lady Clarinet Player; seaside engagement in Lancashire; commence at Whitsun; 18 weeks; £4 10s. weekly. Apply, with references, to MUS. DIR., Box 486, "The Era."

WANTED, Clarinet, for seaside orchestra, commencing June; audition, London. Box 496, "The Era."

WANTED, Double Bass and Double Drummer, 22 weeks, Grand Pier Pavilion, Weston-super-Mare, commencing Monday, May 2; once nightly and matinée. Terms, age, &c., to JOHN H. RUSSELL, Star and Garter Hotel, Wolverhampton.

WANTED, Bass Player, used to cinema work; 6 evenings, 6 to 10.30. NORMAN NELSON, King's Palace, Wimbledon.

WANTED, Saxophone Player, first-class, used to dances, and able to transpose at sight, to join high-class banjo jazz band; N.E. Coast; regular employment. State lowest terms to HEAD'S FAMOUS JAZZ BAND, 91, Rodsley-avenue, Gateshead.

WANTED, for Stockholm, four months' engagement, beginning April 30, Slide Trombone (Laughing Trombone), and Trap Drummer (Live Wire), and Rag-time Pianist, for Jazz Band. Apply, HARRY SINGER, 77, New Oxford-street, between 12 and 1 o'clock.

WANTED, for Bostock and Wombwell's Menagerie, on tour, Good Trombone and E Flat Saxhorn. Salary, £3 10s. per week. Can join at once. Wed., Selkirk; Thurs., Galashiels; Fri., Inverkeithing; Sat., Peebles (Scotland). Apply, H. HOLMES, Bandmaster.

WANTED, for Band of Royal Military College, Euphonium and French Horn Players (other instruments write in); preference given to discharged soldiers under 37 years of age who are desirous of re-enlisting to complete time for pension. Write to BANDMASTER, Royal Military College, Camberley.

WANTED, lady 'Celliste, experienced, for café; Central London. Apply, Box 491, "The Era."

GRAND PIER PAVILION, WESTON-SUPER-MARE.

WANTED, First-class 'Cellist, three times daily, twice Sundays; 20 weeks, commence Whit Sunday, May 15. Also Double Drummer, theatre, once nightly. Terms, age, references, to JOHN H. RUSSELL, Star and Garter Hotel, Wolverhampton.

WANTED at once, for the Band of the Royal Garrison Artillery, Portsmouth, a good Solo 'Cello Player; good engagements, both public and private; an excellent opportunity for a competent performer. Also Required, a couple of good Violin Players, with knowledge of a wood or brass instrument preferred; a good opportunity for ex-Service men, or serving men able to transfer. Apply by letter to BANDMASTER, R.G.A. Band, Clarence Barracks, Portsmouth.

ROYAL HIPPODROME, LIVERPOOL.

WANTED, first-class 'Cello; experienced in high-class Variety programmes; A.M.U. Full particulars to FRANK STOKES, Mus. Dir.

WANTED, first-class Orch. 'Cellist, gent.; Tavan; open April 18; cinema, Reading; hours 3-5, 6.30-10.15, with 1 hour break; no Sundays; £6. Apply, MUS. DIRECTOR, 13, Denmark-road, Reading.

WANTED, a first-class 'Cellist, 6 evenings only, no Sundays; salary £4 10s. per week; audition any evening. Apply, MUSICAL DIRECTOR, King's Hall, Penge, S.E.

WANTED, Good 'Cellist, for Cinema at Kingston-on-Thames; afternoons and evenings, no Sundays. State lowest terms. Apply, EDWIN SCARFE, Coronation Cinema, Surbiton, Surrey.

WANTED, for picture house, South Coast, about April 2, 'Cellist, First Violin, Second Violin; afternoon and evening; no Sundays. Also D. Bass, evenings only. Lowest terms and refs., M. D., 50, Lewisham High-road, New Cross, S.E.

WANTED, 'Cellist, evenings only.
EPSOM PICTURE PALLADIUM, Epsom.

HIPPODROME, RICHMOND, S.W. 7.

WANTED, Flautist, open Monday next, rehearsal 12 o'clock; twice nightly; no matinées; plays and occasional varieties; open all the year round; easy and comf. engt. to competent and sober musician. Terms and full pars. first letter to JULIAN RUTT, Mus. Dir.

WANTED, Flute Player; South Coast; lady or gent. "No tin hats." Box 454, "The Era."

MUSICIANS WANTED.

WANTED, First-class Mustel Organist, immediately. Apply, IMPERIAL PICTURE HOUSE, West Bromwich.

WANTED, experienced Organist for Cinema; gent. preferred. Audition Wednesday from 7 p.m.; Thursday from 3 p.m. KINGSLAND IMPERIAL PICTURE THEATRE, 538/540, Kingsland-road, Dalston, E. 8.

WANTED, for County Cinema, first-class Pianiste-Violiniste; also Pianiste-Organiste; evenings and one mat. only; comfortable and permanent engt. Lowest terms and refs. to MANAGERS, Palace, Braintree.

WANTED, Orchestral Pianist (Gentleman), to open North-West London cinema next Monday; must be brilliant and experienced, also 1st-class Relief Pianist, one who can play banjo with jazz band for 10 minutes nightly. Also 'Cellist-Banjoist, one who can combine the two instruments. Will banjoists write? Audition Friday, 11.30. Apply M. D., 28, Clifton-road, Brondesbury, N.W.

WANTED, Pianist, first-class man, sight reader, and able to extemporise if required; N.E. Coast. State lowest terms and full particulars to HEAD'S FAMOUS JAZZ BAND, 91, Rodsley-avenue, Gateshead.

WANTED, good Lady Drummer for Seaside Orchestra, to start at once, until May 22; must be fully experienced.

CLARICE DUNINGTON, Musical Director, The Pier Orchestra, St. Anne's-on-Sea.

HIPPODROME, NORWICH.

WANTED, to open Monday next, A.M.U., Double Drummer, tymps. and effects essential; permanency for right man; must be experienced, in variety (twice nightly). Send age, refs., salary, and experience to MANAGER, Hippodrome, Norwich.

WANTED, Jazz Drummer, Trombone, and Banjo, Whitsun onwards; must be good; no Sundays; once nightly only; 6 months' contract, probable permanency; must give audition, Brighton, this week; no fancy prices. Write lowest, photo., &c., "MUSIC," 8, Stanley-st., Brighton.

WANTED, Trio, Piano, Violin, 'Cello, on Monday and Thursday evening, from 7.30 to 9.30, on Saturday from 4.30 to 6. Apply, Box 464, "The Era."

WANTED, first-class 'Cellist, Double Bass, and Flute for India; sailing April 29. Apply personally between 12 and 1. GRAY, 12, Archer-street, Piccadilly, W. 1.

WANTED, Trio, Piano, Violin, and 'Cello, on Monday and Thursday evenings, from 7.30 to 9.30; on Saturday, from 4.30 to 6.30. Reply Box 493, "The Era."

THE TELFORD ORCHESTRAL SALON, 1, TELFORD-AVENUE, STREATHAM, S.W.

WANTED immediately, musicians, all instruments, especially violinists, 'cellists, to join our Orchestral Classes; complete training for cinema, café, theatre; appointments found; 10 lessons 1 guinea. Call afternoons, write, or 'phone, Streatham 394.

WANTED, for season, orchestra, Violinists, 'Cellist, Drums, experienced, May 16 to Oct. 2. Write, ENTERTAINMENT MANAGER, Pavilion, Ilfracombe.

WANTED, Cornet, Trombone, Euph., Bombardon, and Drums, for circus building, 18 weeks, seaside. Old pals write. GUS, Bandmaster, 43, St. Mary's-square, Kennington-road, London, S.E.

WANTED, for a Central London Cinema, Leader Violinist, with library, Repetiteur, 'Cellist, Cornet, Trombone, Orchestral Pianist, and Relief Pianist, Organist and Drums. State terms for evening and afternoons and evenings only to Box 494, "The Era."

WANTED, to open May 2, for twice-nightly Variety and Pictures, in Yorkshire coast town, Violin, 'Cello, Clarinet, and Cornet; A.M.U. terms. Only thoroughly experienced men need apply, with copies of recent refs., to M. D., 57, Hamilton-road, Chorley, Lancs.

ROYAL AIR FORCE CENTRAL BAND and ROYAL AIR FORCE (CADET) COLLEGE BAND, CRANWELL.

WANTED, Musicians (all instruments) for present and impending vacancies: preferably double-handed men (wind and string instruments); only experienced instrumentalists will be accepted. Apply, in the first place: For the Central Band, to Pilot Officer, J. AMERS, Royal Air Force Depot, Uxbridge. For the Cadet College Band, to Bandmaster A. E. HALFORD, R.A.F. (Cadet) College, Cranwell, Sleaford, Lincs.

MUSIC LENDING LIBRARY.

WANTED Known, really reasonable terms for best and latest music. Apply, PLOMER, 1, Ederline-avenue, Norbury, S.W. 16.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists, to Register for C. W. and F. N. Black's Orchestras on Liners. State age, experience, two references for personal character. Audition must be given. Terms: Musicians, £14 per month; Bandmasters, £16; uniform allowance, 25s. per month. Also Musicians for Hotel and 1st-class Cinema Orchestras. C. W. and F. N. Black, 14, Castle-street, Liverpool.

WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY. "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

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Business and Theatrical Art.
Mr. Barry V. Jackson, of Birmingham Repertory Theatre, addressed the local Rotary Club on Monday, and said the business man and the artist were essential to each other, but the former had the dreadful weapon of money, and nowhere had it been used with more regrettable effect than in the art of the theatre. Business weighed up values in money; the artist in a value which was intangible. The stage for hundreds of years had held an increasing significance for the public, and the commercial mind had not been slow to take advantage of this fact.
The man who was in supreme control of a theatre to-day had no use for a play which showed little promise of success, and this promise was not its literary or artistic value. The man who was fagged and left his brains behind when he went to a theatre was a traitor to his own intellect, and would be much better employed in his garden.

Dramatic Licence for Cheltenham.
Mr. H. G. Beard, proprietor of the Cheltenham Coliseum, made a successful application to the local Bench on Thursday for an extension of his licence to include theatrical representations.

Municipal Entertainments.
The Public Service Committee of the Camberwell Borough Council has had a communication from Miss Lena Ashwell asking the Council to arrange for the once-a-week players again to visit the borough every Saturday night, next season, from October to April, and the Committee suggests that the Council should "agree to reserve the Grand Hall, Old Kent-road, on the same terms as last season, viz., £1 1s. each evening, but in the event of the entertainments being financially successful a fee up to ten guineas each evening."

American Accuracy.
In an important American theatrical periodical just to hand we read in the London news that the Kensington Theatre has given up drama and gone in for the films; that "The Beggar's Opera" is still a great success at the Queen's, Hammersmith; and that the chief part in "The Muddler" is being acted at the Garrick by Charles Widdimore!

The Delphic Dramatic Society are giving St. John Hankin's comedy, "The Cassilis Engagement," at Cripplegate Institute on Wednesday next.

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B. AND S. FILM CO., LTD. Regd. April 4. 317, High Holborn, W.C. 1. To carry on the business of producers and dealers in kinematograph films and phonographic records. Capital, £5,000, in 5,000 shares of £1 each. Directors: S. W. Smith, 25, Hodford-road, Golders Green, N.W.; W. J. C. Barr, 73, Woodend Drive, Jordan Hill, Glasgow.

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THE FRED HENDRIES FUND.

TO THE EDITOR OF "THE ERA."

DEAR SIR,—The list for poor Fred Hendries, who is lying in the Liverpool Hospital awaiting an operation on his left eye (the right having been removed owing to his being hit with a stone), so that its sight may, if possible, be saved, stands as follows:—

Mrs. Harry Gribben	£1	0	0
Miss Emma Litchfield	1	1	0
H. E.	0	10	0
Miss Dorothy Astle	0	6	0
Miss M. Clavering	0	2	6
John P. Ross	0	10	0
A Sympathiser	0	5	0
W. H. James	0	10	0
Miss Nellie Christie	1	0	0
Frank Gomaz	2	5	0
	£7	4	6

Money is urgently needed so that after the operation Hendries may be able to rest and recover his strength. I thank those who have so kindly given, but I do ask just one hundred of the thousands who have shut their eyes to this appeal to think what it means to a conductor to lose that which is absolutely life itself, his eyesight. Fred Hendries is a well-known conductor, late of Messrs. Albert de Courville, J. W. Jackson, Austin Hurgon, my own and other managements.—Yours faithfully, HERBERT DARNLEY.

C/o The A.T.M., 178, Shaftesbury, London, W.C. 2, April 11, 1921.

LIVERPOOL THEATRE BURNED DOWN.

As we go to press we learn that the old Adelphi Theatre, Liverpool, which, for the past twelve years, has been devoted to pictures, was burned to the ground early yesterday.

The theatre, which for a time was known as the Olympia Circus, was built in 1795 by Jacob Astley, of equestrian fame, and many of the more famous actors of the last century appeared on its stage.

Theatrical Ladies' Guild Matinée.

One of the many interesting items announced by Mr. Owen Nares for his matinée at the Palladium next Sunday afternoon, on behalf of the Theatrical Ladies' Guild of Charity, is that Mr. Godfrey Tearle and Mr. Basil Gill have promised to appear together in the Tent Scene from "Julius Cæsar." In addition to his Shakespearean contribution, Mr. Godfrey Tearle will also appear with Miss Madge Titheradge in a new sketch. Although Mr. Nares has not yet announced his own item for the programme, there is good reason for stating that he intends to offer something of a surprising character.

British Composer's Triumph.

Another Mecca for music-lovers in London is now established at the Empire Theatre, whither Montague Phillips' romantic light opera, "The Rebel Maid," is attracting large audiences. A few evenings ago there were present at one performance of the opera Sir Ernest Palmer, who lately richly endowed the Royal College of Music to encourage English musical composition, Mme. Albani, Mr. Herman Lohr, Sir Henry Wood, Mr. Percy Pitt, Mr. Lionel Monckton, and Dame Clara Butt.

A Sympathetic Playgoer.

Miss Clara Butterworth has sent Mr. Gerald du Maurier a cheque for £5 for The Actors' Orphanage. This sum was enclosed in a letter of appreciation of her performance with Mr. Thorpe Bates in "The Rebel Maid," from a resident of Hull, who has twice journeyed to London to see the romantic opera at the Empire Theatre. He described the entertainment as "a real tonic to dispirited men and women," and requested that his donation should be passed on anonymously to any theatrical charity in which Miss Butterworth might be interested. A postscript to the letter read as follows: "Instead of a charity, if you wish, pass the little sum on to anyone in your profession who may be up against it. I have been up against it myself and know."

Theatrical Wedding.

The marriage took place on Wednesday last of Mr. Arthur Shields, who is playing the title-part in "The White-headed Boy" at the Ambassadors Theatre, and Miss Bazie MacGee. The ceremony was performed at the Church of Our Most Holy Redeemer, Cheyne Row, Chelsea. The bride, who was given away by Flying Officer J. M. Mehigan, was attended by her cousin, Miss May MacGee. She wore a navy blue costume, with blue taffeta hat and white fox furs. The best man was Mr. Patrick Walsh. Members of the cast of "The White-headed Boy" and Mr. Lennox Robinson, the author of the play, were present.

Miss Maie Hoey will play Hamlet in a performance of Shakespeare's tragedy to be given at the Cripplegate Institute on Tuesday evening, April 26. Miss Clara Reed will be Ophelia.

ONDON SUBURBAN THEATRES.

THE WIMBLEDON.

It would be almost impossible for anyone not to be delighted with a play with so many good qualities as Ian Hay's "Tilly of Bloomsbury." Its success in London was thoroughly deserved, and it should prove equally attractive throughout the provincial tour. The acting by the members of Mr. J. A. E. Malone's company was in every case excellent. Perhaps the parts that stood out particularly were those of Miss Billie Barlow, whose rendering of the good-hearted plebian, Mrs. Welwyn, could not have been excelled, and Mr. Gus Wheatman, who was quite inimitable as Stillbottle, politely termed in the programme "sheriff's officer." The shrieks of merriment he provoked showed how cleverly he enacted the rôle. Miss Jane Grahame was quite a sweet and fascinating Tilly, while Miss Vere Gerald was the high-born Lady Marian to the life, and Miss Elsye Gorse the affected daughter, Sylvia. Miss Dorothy Leveson Lane as the warm-hearted Constance Damer won all hearts, and Miss Queenie Adcock was a saucy little flapper as Amelia. The unpleasant part of Grandma Banks was carefully played by Miss Beryl Smith. Mr. Charles Leveson made the most of the part of Abel Mainwaring; and Mr. Walter Hudd was a bright, boyish, young lover as Richard. The pathetic part of the "shabby genteel" father, whose only enemy was himself, was admirably rendered by Mr. Alfred Brandon, who was specially fine in the last act. Mr. Clement Havelin was a boisterous Percy, and caused much amusement, as did also Mr. J. Anthony Snaith in the character of the curate, the Rev. Andrian Rylands. The two law students were well rendered by Mr. Guy Routh and Mr. James Collyer, and Mr. Robert Buchanan was a stately butler.

KING'S THEATRE, HAMMERSMITH.

"The Young Person in Pink," the brilliant comedy in which Mr. Donald Calthrop made such a striking success at the Queen's Theatre last season, is being presented at the King's Theatre, Hammersmith, this week, and is proving a great attraction. The company are clever, and on Monday night the many diverting situations, the touches of drollery, with which the play abounds, were all developed to the utmost, and the large audience were hugely pleased with the fare which Mr. J. B. Mulholland, the genial proprietor of the King's, had provided.

WINDSOR NEW THEATRE ROYAL.

Mr. Arthur Bourchier is this week presenting "At the Villa Rose," which is skilfully interpreted by a powerful cast. Mr. Daneil Greene gave a fine character study of Hanaud and was warmly received. Henry Wethermill was capitally undertaken by Mr. Leonard Clarke, who was quite in his element. Mr. Rex Leyton made an impression as Fleuriot, and Hippolyte was carefully handled by Mr. Ashley James. Miss Nina Lyn was seen to much advantage, and made a great success in the character of Helen Vaquier. Miss Daisy James was very charming as Celia Harland, and must be complimented on her clever portrayal. Mrs. E. Bennett also added her quota in an admirable impersonation of Camille Dauvray, whilst the rôle of Adele Tace was made prominent by the good work of Miss Gwendoline Jesson. Others worthy of mention are Messrs. Albert Mahoney, Weston Fields, Ralph Leon, John Turner, and Miss Irene Holmes.

WATFORD PALACE THEATRE.

Violet Luddington, supported by a capital West End company, is giving a splendid presentation of the Playhouse success, "The Yellow Ticket," Miss Luddington herself plays the part of Marya Varenka, very cleverly. Mr. Jeoffrey Fulton as the English journalist, does well. Mr. H. Elliott Boll makes Baron Stephen Andreyeff a very real impersonation, and Mr. Stephen Sorley is a great success as Monsieur Zovlotoff. The minor characters are in excellent hands.

VARIETY AGENT'S COMMISSION.

At Bolton County Court, on April 6, Judge Spencer Hogg gave judgment against Mr. Jackson Hylton, of London, in favour of Mr. Harry Kenyon, variety agent, Chorley New-road, who claimed £28 commission in respect of four engagements secured by plaintiff for a musical comedy with seven characters, entitled "Seasoned to Taste." Defendant did not appear, nor was he represented.

Mr. A. F. Greenhalgh said Hylton agreed in February of last year that Mr. Kenyon should act as his agent, and having seen his show at the Metropolitan, London, engagements were booked with the Broadhead Co. The day after the first performance Mr. Broadhead communicated with Mr. Kenyon and complained that the turn was nothing like what it had been represented to be, that it was not worth £70 a week, and that a considerable reduction would have to be made. Mr. Kenyon went over, and found that a considerable alteration had been made in the cast, plaintiff having based his recommendation on what he saw in London. Defendant admitted the alteration, and arranged with Mr. Broadhead to reduce the amount to £55 a week. Now, said Mr. Greenhalgh, he wished to set up that plaintiff should waive his £28 commission on account of the reduction. The Variety Artists' Association, to whom defendant had stated his case, had declined to take action in the matter.

The Canterbury Music Hall.

Mr. H. T. Brickwell authorises us to state that there is no truth in the rumour that the Canterbury, Westminster Bridge-road, has been sold. The hall is not in the market, though if a good offer was received it would, of course, be considered. The hall is now running successfully with pictures and variety.

An Experienced Manager.

Mr. Robert Pearson, the manager of the Empire, Oldham, is relinquishing that position after five years. Mr. Pearson, although only 42, has had a long and varied experience of the entertainment world, and leaves Oldham with the good wishes of his directors, Ernest Dottridge and Joseph Platt, and a wide circle of friends.

THE FALLACY OF COMMERCIAL ART.

By ARTHUR KLEIN.

The other day a man came up to me, and slapping me enthusiastically on the shoulder, exclaimed: "I say, Klein, old fellow, I've got a winner!"

The 2.30?" I enquired lightly.

"Don't be an idiot," he replied. "I don't mean a horse. I mean a song, of course!"

"Oh," I said, "you've had an inspiration and written a classic?"

"Well, I wouldn't go so far as to say that," he said. "In fact, quite the contrary. I should say myself it was pure rubbish. But it's what the public want. It'll be a big hit, and ought to bring me in a couple of 'thou.!"

You see, he'd got what seems to be the prevailing point of view nowadays. He was under the impression, poor fellow, that by taking a few successful tunes, making an Irish stew of them, and gabbling in a few words about "Mother," "Roses," "Gardens," and "Moonlight" he could produce the song that would hit the public taste.

He never made a bigger mistake in his life.

If you consider the songs which have attained popularity recently you will discover that they have the merit either of

[*Photo., Swaine.*

MR. ARTHUR L. KLEIN.

brilliant melody, witty words, or hit off a topical subject neatly. In any case, they are essentially simple and to the point.

Would-be composers and writers of today are deceived by this. They consider a popular song, pick it to pieces, discover it contains nothing original, and then remark to themselves: "Well, if that's all that is required, I can write better stuff standing on my head." They then proceed in a spirit of imitation to put together a sentimental ballad or a comedy number, and because it is so like the successful copy they have in mind, they remark prematurely to all their friends, "I've got a winner!".

They take it to a publisher, and may perhaps be fortunate enough to persuade him to their own point of view, and the song goes through. When it is sung in public it either flops or has a small success which collapses like a pricked bubble when it is put to the tets of endurance.

The song writer is puzzled; he can't understand it. "Why, my number is miles better than so-and-so," he remarks dejectedly. "Why doesn't it go?"

The Wrong Point of View.

It doesn't go, of course, because it's composer has been putting the commercial point of view before his art. He hasn't realised that a song writer must be first and foremost an artist, and afterwards a business man. What really counts with the public in the long run is sincerity, and sincerity entails inspiration. If a composer is inspired only from the commercial standpoint, he will never inspire substantial sales. It should be remembered that composition can never be forced. A true and successful composer waits until the spirit moves him.

But it is impossible in any case to forecast the manner in which a song will be received or the approximate amount of its success. Written sincerely, it may appeal to only a small number of people because the subject you have chosen is applicable to a certain class of refinement. On the other hand, your topic may be so luckily universal that it may enjoy an appeal to almost every type of audience.

Then a composer should be careful to choose a lyric writer with whom he or she is in sympathy, for they can be a very great service to each other in making the words express the music, and the music the words. It is particularly important that singable words should be considered, and that the idea contained in the lyric should not be too heavy or obscure to be conveyed through the medium of melody. The more complete the harmony between the words and the melody, the more likely a song is to suit the popular taste.

The Singer's Share

A great deal of a song's popularity is often due to its singer. There, again, comes in the point of view of the true artist. However great the singer, if the song has no sympathetic appeal to him or her, it will not be effective when sung to an audience. Composers often think that if they can get a vocalist with a famous name to put their number across the footlights its success is assured. But this is not invariably the case, for the famous person in question may possibly be persuaded out of friendship or assertions that the song will suit him to sing it, while at the same time feeling personally convinced that it is not within his power to give a sympathetic or satisfactory rendering. I have known this happen over and over again, and it has caused great dissatisfaction both to the singer and to the composer.

Therefore, be sure that your singer likes your song before singing it. Approach likely people with your number, and if after hearing it, they remark, "That's my song," then all is well. On the other hand, if they agree to sing it with reluctance, cease to press the point and try again.

I wonder when song writing will cease to be a trade, and attain the dignity of a profession again? To my mind, the sooner it does the better. For it is always as well to bear in mind that there is no better judge of good art than the public.

"DINKEY DARLING."

Musical Comedy, in Five Scenes, Written by A. D. McFarlane and Dalton Payne, Produced for the First Time in London at the Elephant and Castle Theatre on Monday, April 11.

Major Donnelly ..... Will Murray
Miss Precision ..... Lil Bolton
Archie Donnelly .. Jack E. Raymond
Dinkie Darling ..... Tara Noon
Sunbeam ..... Freddie Clifford
Dolittle ..... Alf Chester
Station Foreman ..... Alf Bish
A Girl from the Country
Flora Macdonald
Station Master ..... Dalton Payne

"Dinkie, Darling," has been successful "on tour," and when staged for the first time before a metropolitan audience met with a favourable reception. Mr. A. D. McFarlane has well staged the play, which was produced at Glasgow on Sept. 6, 1920. There are some smart comedians, a capital "beauty" chorus, and melodies, in addition to topical numbers, with some broad Scotch humour.

The heroine, Dinkie Darling, elopes with Archie Donnelly, nephew of Major Donnelly, who pursues the young couple, accompanied by Dinkie's aunt, Miss Precision. In their efforts to run to earth the madcap couple we are successively taken to a busy station, a gay restaurant, and to the pier and pier gardens. Eventually the Major and Miss Precision find that the young people have been married at Gretna Green by the village blacksmith, and the curtain falls on their receiving the avuncular blessing.

Particularly successful was the song, "A Week from To-day" (Tara Noon and Jack E. Raymond), and the latter artist was happy in his spirited rendering of "To-morrow's the Day." Miss Flora Macdonald delighted all with "That Old Village of Mine," in conjunction with Dalton Payne and the chorus. Mr. Dalton Payne, too, must not be overlooked for his song, "The Station Master." The topical duet sung by Lil Bolton and Will Murray afforded much pleasure. The travesty, "Bom-Bom-Bhe" (Tara Noon and J. E. Raymond) was also to the audience's taste, and the lively number, "Fire! Fire! Fire!" and accompanying drill (Miss Flora Macdonald and chorus) gained deserved applause, while the prettily staged finale, "Those Old Church Bells," added much to the success of "Dinkie, Darling."

Miss Tara Noon was a sprightly and dashing representative of the title-rôle, while Mr. Jack E. Raymond sang well and made a manly Archie Donnelly. Miss Lil Bolton was "stiff and starchy," as befitted Miss Precision; Miss Flora Macdonald gained a favourable reception for her excellent singing and dancing, and especially the impersonations of the lady from the country and an "enthusiastic young lady"; Dalton Payne caused infinite amusement as the station master, and especially in the pier gardens with his burlesque drill. Mr. Alf Bish was very droll and versatile in his many impersonations. To Mr. Will Murray praise for his really excellent Major Donnelly. Mr. Freddie Clifford, Alf Chester, and the other members of the company all put in sterling work.

Mr. Haydn P. Halstead (Mr. A. D. McFarlane's musical director) alby controlled the augmented orchestra and chorus.

"A HINDU'S OATH."

Play, by Theophilus Charlton, in a Prologue and Three Acts, Presented at the Theatre Royal, Stratford, on Friday, April 8th.

Zaidowla ..... Mr. T. Charlton
Gedling Bradon ..... Mr. Edwin Davis
Rao ..... Miss Marjorie Harry
Hasson ..... Mr. Ernest Fosbrook
John Steele, M.D. .. Mr. Reginald Turner
Mary Bradon .... Miss Lydia Donovan
Bertie Kennedy .... Mr. Harley Merica
Kitty Steele ..... Miss Doris Brereton
Michael ..... Mr. Ernest Fosbrook

Produced over a year ago at the Elephant and Castle Theatre, "Under Promise of Marriage" has been re-titled "A Hindu's Oath." The old plot, of just retribution following a Sahib's betrayal of a beautiful Hindu maiden, has in the main been retained, but the story has been considerably strengthened by the elimination of certain features and the introduction of new incidents. The dialogue has been entirely re-written, some very strong situations having been cleverly introduced, so that the play is practically a new one. Throughout the tense situations are now relieved by comedy, provided by an irresponsible, but nevertheless consequential, Bertie Kennedy, admirably played by Mr. Harley Mercia. The figure of Zaidowla, an inscrutable Hindu, embodied by Mr. Theophilus Charlton himself, dominates the play, and the character is powerfully played. Miss Lydia Donovan in the part of Mary Bradon makes excellent use of her opportunities. Mr. Edwin Davis is good as the Sahib, Gedling Bradon. Mr. Reginald Turner, as John Steele, M.D., in love with Mary Bradon, deserves favourable mention, while Miss Doris Brereton is ingenuous and pleasing as the doctor's sister, with whom Bertie Kennedy falls in love. Mr. Ernest Fosbrook as Michael is amusing.

MAURICE PIENA.

Leon Boellman, who is known principally for his 'cello music, was born in 1862, in Alsace. He composed numbers for the voice, piano, orchestra, and chamber of music, most of which are unknown in England. He died at the early age of 35. His best-known works are "La Veillee," "Ronde de Nuit," "Tournoi," and "Notre Amour," all of which are arranged for orchestra, and can be obtained from Maurice Piena.

Ernest Chausson, born in 1855, was a Parisian. His music is classical and full of melody. Pupil of Massenet and Cesar Franck, his work was inspired by them, and at various periods he also came under the influence of Wagner. Nevertheless, his works are quite original, and although the best-known of them are poems for the voice, a few of them, such as the interlude, have been arranged for small orchestra with great success.

Artists visiting the Continent will be glad to learn that the Belgian Government have announced through the medium of the Belgian State Railways that on and after April 1, 1921, no Belgian Consular visé will be required to passports.

"BACK TO EARTH."

Comedy, in Three Acts, by Horace Annesley Vachell, Produced at the Devonshire Park Theatre, Eastbourne, Monday, April 11.

Colin Rossiter ..... Herbert Marshall
Kitty Rossiter ..... Moyna McGill
Diana Rossiter .... Laura Wallis Mills
Lady Bax ..... Marie Illington
Mrs. Melnitt ..... Ethel Harper
Alice ..... Renee Bevan
Paul Tchertkoff ..... Leon M. Lion

At the opening performance of this new play the audience displayed evident enjoyment and signs of success were proclaimed in the prolonged applause and vigorous calls for the author. Colin Rossiter is a genius on the verge of discovering a new metal which will bring a vast fortune to the inventor. His wife Kitty, an impressionable woman of romantic tendencies, is not interested in the work of her husband, and, feeling terribly lonely, seeks consolation in new friends one being a sinister character, Paul Tchertkoff a supposed count and mystic hypnotist, who proposes to etherealise Kitty and raise her to a higher plane of existence. Fascinated by him, she is a willing victim to the pseudo count, whose real object is to obtain the formula for making the new metal, and so rob the rightful inventor of his reward. Colin Rossiter soon sees the real character of his wife's false friend, and, divining the object of all this mysticism, lays a trap for the interloper, who at a séance employs all the usual artifices to deceive his audience. But, hidden by the darkness necessary to spirit communication, the wily villain apparently procures the precious formula, only to find he has been hoodwinked by the husband, who has put in the envelope a worthless pamphlet. The wife is disillusioned, and seeing with her husband's eyes, comes back to earth a perturbed but wiser woman.

Mr. Leon M. Lion, in a distinguished performance, made the adventurer Paul a very subtle, fascinating, and insinuating character. Mr. Herbert Marshall gave a delightfully clever rendering of the strong, manly Colin Rossiter. Pretty and charming in manner, Miss Moyna McGill interpreted the varying moods of the butterfly wife Kitty in artistic style. The clever work of Miss Marie Illington is always a delight, and her efforts as Lady Bax deserve the highest praise. A refreshing breezy account of the buoyant Diana was contributed by Miss Laura Mills. Miss Ethel Harper was very successful in the comedy work of the cook, and Miss Renee Bevan satisfactorily completed the cast. Praise must be given for the elaborate and effective scene which is the background of the play.

SIR JOHNSTON FORBES-ROBERTSON'S LECTURE RECITALS.

Only by hearing one of Sir Johnston Forbes-Robertson's lectures can one form any correct idea of the fascinating art of this distinguished lecturer. Not only has he the speeches and details of all the plays drawn upon at his finger ends, but he represents the highest standard of English acting with beautifully modulated diction, a wonderful voice, and all the highest arts of the drama, making the audience entirely realise his portrayal of the scenes depicted, without the aid of any accessories, by sheer force of dramatic ability and intellectual strength. Besides his subtle analyses and dissection of the works of the Immortal Bard, Sir Johnston has many pleasant little anecdotes and personal experiences to relate concerning the stage celebrities with whom he was associated. The artistic atmosphere which he breathed from his earliest days is faithfully recorded—Ellen Terry, Mme. Modjeska, Mary Anderson, and Sir Henry Irving all come into the picture; he has a delightful little story of Ellen Terry's debut at the Princess's under Kean's management, at the early age of six, in the Witches' Kitchen scene in "Macbeth."

He gives an apt illustration of the temperamental similarity of characters, between the weak and vacillating gentle-natured Hamlet and the murderous Macbeth. Both, he avers, were too prone to ponder on their deeds with tortuous precision, letting "I dare not wait upon I will." Both were apt to rhapsodise and philosophise when decisive action was called for. Both were poetic, fanciful, and imaginative. He gives an intensely interesting dissection of Hamlet's philosophic contemplation of death, with the famous soliloquy beautifully delivered: also he gives Macbeth's speech in which he weighs up the pros and cons for the doing to death of Duncan, and invites comparison of their temperamental trend of thought.

The distinguished actor's replica of the murder scene from "Macbeth" is most awe-inspiring and realistic, holding the audience spellbound with the magic of his art.

CHILTERN ARTS CLUB.

The Chiltern Arts Club Dramatic Section gave a matinée and an evening entertainment at the Schools, White Lion-road, Amersham Common, on Saturday.

There were three one-act plays given by the members, the first being "Snowed Up with the Duchess."

As the Duchess of Salterton, Mrs. Nordon seemed a little nervous. Mrs. Buss looked the part of Mrs. Cholmondely-Jones. Mrs. Borrow, who was made-up well as Mrs. Hodge, was too quiet and lost several points; but as Madame Value, Mrs. Romer was charming and gave a finished performance.

The next play, a new production, was entitled "What is a Gentleman?" by Christabel Lowndes-Yates.

The action of the play takes place in Jimmie's studio. Peggy, a pretty, fluffy, common little model, has discovered that Jimmie is rich and has set her cap at him, with the result that they have become engaged. Jimmie's aunt, discovering this, lays a little trap to find out if the girl really loves him or not. She comes to the studio dressed in poor clothes, and with the help of Helen, lays her plans, gets Peggy to herself, and tells her that Jimmie is a poor man, and that his mother takes in lodgers for a living. Peggy, whose one idea is to marry a rich gentleman, decides to throw him over.

Jimmie enters and a scene follows, which betrays the scheming little model for what she is. She insults both Jimmie and his aunt because she thinks they are poor, then repents, tells the aunt that she is grateful for her help in escaping from a bad marriage, and says that she will give her a quarter of fresh butter and a couple of eggs as a mark of gratitude.

So that there shall not be any mistake about her generosity she asks the old lady's name, and is told it is the Countess of Lansbury. As Peggy vents her anger in the one word, "Damn," the curtain comes down.

The Peggy of Mrs. Knewstub was full of life. The Helen of Miss Knight was refined, with the necessary little touch of pathos, when she finds the man she loves has been lured way by Peggy. Mr. Stuart Delmar required more grip as Jimmie, and Miss Dorothy Charles as the Countess of Lansbury, disguised as the poor aunt, acted with dignity and a quaint touch of humour. The audience found the play interesting and amusing, and there was a call at the end. The production was in the hands of Miss Muriel Alleyne.

"The Bathroom Door" was the last play on the programme, and though it is tricky, with so many entrances and exits, the company played well together. Mr. Head as the Young Man, looked the part Miss Graham showed her anger in a suitable manner at being deprived of her bath. Miss Brett as the Prima Donna did well, and Master Freeman as the Boots was very good. Mrs. Gundry was extremely funny as the elderly lady. Mr. Gundry as the elderly gentleman was splendid.

DEATH OF MISS JULIE OPP.

News has been received from New York of the death on Friday of the well-known actress, Miss Julie Opp, wife of Mr. William Faversham. She died at the Post Graduate Hospital, following an operation. Miss Julie Opp, who was born at New York in 1871, was originally a journalist there. In 1896 she came to London, where she was engaged by Sir George Alexander for the part of Hymen in "As You Like It," and also understudied Miss Julia Neilson. In 1897 she played in "The Princess and the Butterfly," and later appeared in it in New York. Returning to London in 1900, she was seen in a number of plays at the St. James's Theatre, including "The Prisoner of Zenda," "The Man of Forty," "The Wisdom of the Wise," "The Awakening," and "The Wilderness." After another visit to New York, where she appeared in "A Royal Rival" and other plays, she returned to London and reappeared at St. James's in September, 1902, as Katharine in "If I Were King." Again returning to America, she played Lady Algernon Chetland in "Lord and Lady Algy," and later appeared in a number of other plays, including "Herod" and "The Faun," in which she went on tour. At the Lyric, New York, she played Portia in "Julius Cæsar." She was part-author of the one-act play, "The House of Pierre," produced in Dublin by Sir Martin Harvey in 1907.

BIRTHS, MARRIAGES & DEATHS

DEATHS.

SCOTT.—On Sunday, April 10, of double pneumonia, the dearly loved husband of Dolly Harmer, passed on.

IN MEMORIAM.

BRACEWELL.—In ever-loving memory of Joe Bracewell. "To live in the hearts we leave behind is not to die."

Inserted by his loving wife and daughter Ethel.

NOTICE TO ADVERTISERS.

The Charges for DISPLAYED Professional Advertisements in "THE ERA" are as follows:—

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PROVINCIAL CENTRES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred. W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Messrs. Robert Hale and Arthur Rigby present here the sensational play, "The Right to Strike." The various rôles in this interesting play were skilfully sustained by Miss Nan Marriott Watson, Miss Fay Garnet-Vane, Mr. Charles Cartley, Mr. Rex Alderman, Mr. Ian Fleming, Mr. Murray Yorke, Mr. George P. Polson, Mr. Herbert Masters, Mr. Noel Phelps, Mr. John F. Traynor, and Mr. Charles Road Night.

ROYAL HIPPODROME.—Director of Entertainments, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Miss Betty Barclay and Mr. George Glover, who have been most successful with their capital vocalism: Power and Bendon return with their humorous act, "Mending a Door"; and the Gothams, in their comedy act, are always welcome. As a burlesque comedian, Mr. Bert Maddison is undoubtedly smart; and Rene and Bernard provide something new in their banjo act. Also here are Mr. Frederic Culputt, magical comedian; Lole and Her, in musical comedy sketch; Jack Byrne, comedian; and Billy and Doris Hartley.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Kitty and Tom, refined Scotch comedy duo; and Tony Wood, Dutch comedian.

GAIETY.—G. M., Mr. Ernest E. Forbes. —Appearing here are the 4 Maxwells, vocalists and dancers.

BIRMINGHAM.

THEATRE ROYAL.—P., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—"Lord Richard in the Pantry" revisits here, and proves to be as diverting as one could wish. Miss Connie Ediss, in her original rôle of the cook, makes of that character a very live and amusing person; while Mr. Horace Lane as Lord Richard raises laugh after laugh in the awkward situations in which he finds himself. Mr. Thomas C. Dagnall brings a talented company, among which Miss Grace Illingworth as Sylvia Gayford acts with ease and grace; Mr. George Shelton plays the part of Carter with lifelike thoughness; and Miss Nellie Bowman as Gladys is irresistibly provocative. The latter pair are also in their original parts. The Capt. Tubby of Mr. Fred Rivenhall and the Evelyn Lovejoy of Miss Andree D'Ylma were capable studies; and Miss Constance Neville as the maid Bryar, with Mr. Justin Gray as the distressed secretary, also do justice to those characters.

PRINCE OF WALES. — P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. W. Bradbury; Mus. D., Mr. H. Rushworth.—In the new musical play, "Sybil," the George Edwards' production has a strong company and an attractive setting. In the title-rôle Miss Grace Sinclaire makes a hit; and Capt. Petror is admirably portrayed by Mr. Eric Marshall. Mr. William Spray and Miss Veronica Brady contribute to the lighter side as Poire and his wife; and Mr. Tom E. Shale represents the Governor, with Mr. George Bishop and Miss Mary Edison as the Grand Duke and Duchess.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane. — Mr. Lodge-Percy presents a new domestic drama, "The Prodigal Wife," in which his co-authoress, Miss Henrietta A. Schrier, plays the part of Evelyn Lauderdale with distinction, although unfortunately suffering from a severe cold; Mr. Lodge-Percy played Ernest Sunfair most capably; and Miss Maisie Evelyn was a capital Betty Manfold. Mr. C. Newton Buckland was Jack; Mr. Geoffrey Carlisle played Richard Manwaring; Mr. Norman Purnell acted as Wilhelm; Mr. Harold Ellard as Timothy; and Miss Thorn Hallam as Lady Manfold.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Redding.—Mr. Frank Wesley's "Footlight Frolics" revue includes Mr. Mike Johnson, the well-known comedian, who is thoroughly at home, and Mr. Frank Parrall, a tenor of considerable merit. Lou Austin adds to the comedy, and among other artists are Scott and Earle, in song and dance, and Ivy Roberts, the acrobatic dancer. Jack Bell and Minnie Earle strengthen the vocal side, and Kitty Austin, with Harry Ellis, give able assistance in the more diverting episodes.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—Another of Mr. Harry Day's revues, this time "Jingles," is staged, and is altogether delightful and amusing. Miss Kitty Empson is in capital form; Mr. Jos. Alexandre is a sure laughter-raiser; Miss Felice Delia displays much charm; and Mr. Fred Hastings is an able coadjutor in the fun, in which Mr. Robert Machlachlan gives generous support. Messrs George Spry and Roy Quentin, with Miss Florence Williams and Green and Ellis, contribute to a bright and wholesome show.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. H. J. Crane; Mus. D., Mr Gilbert Smith.—That trio of artists, W. H. Squire (the famous 'cellist-composer), Auriol Jones (the pianist), and Lily Fairney (mezzo-contralto) win deserved applause. Donald and Carson, in their "Stable Boy" act show a nice discrimination in humour; and Bert Hughes and company give their clever comedy sporting scena of basket ball on cycles. Those musical ex-soldier comedians, the Ten Loonies, are highly mirthful; further comedy turns are provided by the New Macs; and Louis J. Seymour (just returned from the States), and Boy Ronald shows himself an expert juggler.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; L. & M., Mr. Percy Whitton; Mus. D., Mr. W. Griffin. — Miss May Moore Duprez heads the bill in her jolly Dutch girl character, and quite takes the house. Chas. Falla, as the chief comedian, was heartily greeted, as late from his Alexandra pantomime rôle of Capt. Barnacle; and Eddie Brown and Tom and Nell added to the comedy side, the former as the "upside-down" artist, and the latter in their fisticuff turn. The Four Richards indulge in gymnastic and acrobatic feats; and Arthur Still gives his ventriloquial performance; while Alfred Leonnard, the violinist played for his dancing partner, Adeline Valery.

Boors, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163-165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth; Aston Cross; 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smethwick; 58, Parade, Sutton Coldfield; 39, High-street, Bromsgrove.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—Bristol theatre-goers renew acquaintance this week with that delightful successful comedy, "Paddy the Next Best Thing," by Robert Courtneidge's company, with Miss Isobel Brosman as Paddy.

THEATRE ROYAL. — P., Bristol Theatre, Ltd.; R. M., Mr J. Windsor Stevenson.—The drama entitled "The Custody of the Child," with Little Treasure as "Angel Christian," is produced by Mr. Herbert Morley, under the direction of Mr. Hamilton Baines.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—Neil Kenyon tops the bill here, meeting with a cordial reception. Music also is well represented by Gladys Hay-Dillon, Welsh dramatic soprano, and Roxy La Rocca, the wizard of the harp. Other interesting turns are "The Electric Tramcar Conductor," a screaming sketch, by Ernest Krake and company; Lune and Shaw, in a character comedy act; Wally Pearce and the Benedetti Bros., comedians and violinists.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Corran Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—Ray Bros. present their successful musical burlesque, "More Splashes."

REDMINSTER HIPPODROME. — For the variety portion Sydney Swain presents his "Live Wires" in a quickfire whirlwind production. Pictures, with selected string orchestra and grand organ.

Boors, The Chemists, 9-10, Wine-street; 28, Castle-street.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—The Royal Carl Rosa Opera Company began a fortnight's engagement here on Monday. Opening with "Aida," Verdi's fine opera, the company gave a particularly satisfactory rendering of the work. Principals and chorus alike shared in the success. The representatives of the name-part, and of Radames, sang and acted with dramatic power, especially noteworthy being the interpretation of "Retorna Vincitor, mimi pieta," "Ah, Celeste Aida," and the concluding duet, "Earth, Farewell." The parts of Amneris and Amanasro were splendidly filled, and a large audience received the efforts of the artists with every mark of approval.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—The outstanding feature in an admirable programme here is the appearance of Miss Maud Allan, who gives, with her customary grace, selections from her large repertoire of dances. Other artists who contribute to the enjoyment of the evening are Signor Bottino Cappeli, a cultured tenor vocalist; Spalding and Vanguard, in an amusing comedy sketch; Madge Clifton, comedienne; and Hughie Ogilvie, a droll Scottish comedian.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshan'k; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—A programme of excellent quality is given here. Hayden and Nevard score a success in their musical episode, "Now and Then"; Jean Schwiller, the well-known 'cellist, and Julie Dolaro, at the piano, contribute popular excerpts from their repertory; John Pastor and Madge Merle are entertaining in their musical act, "Fidgety Bits"; and Anna Hana evokes loud applause for her clever character studies. The Two Tomboy Girls, in a comedy bumpsti act, submit an exhilarating turn.

GARRICK THEATRE. — L., Edinburgh Varieties, Ltd.; M. D., Mr. Tom Bolam.—"Next, Please," a musical comedy revue, holds the stage here. Included in a smart company are Mr. Johnny McElroy, Miss Daisy Shaw, and Terry Turner.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Harry Day presents this week the revue, "Spangles," featuring George Clarke and Isabella Dillon in the leading rôles, well supported by a smart company, the combined efforts resulting in an attractive performance.

Boors, The Chemists, 102, Princes-street.

GLASGOW.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and George T. Minshull; B. M., Mr. Harry F. Ashton.—In aid of the Western Infirmary of Glasgow the Orpheus Club are playing "Princess Ida" in their customary artistic and finished style.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—"The Shop Girl" is proving a big draw here, the humour of Mr. Jimmy Godden as Mr. Miggles being heartily enjoyed. Mr. Johnny Danvers as Mr. Hooley is also very funny, aided by Miss Betty Shale as Ada Smith. Miss Phyllis Black is a charming Bessie Brent; Miss Rosie Campbell an engaging Miss Robinson, and Miss Doreen Montgomery acts well, sings well, and dances neatly as Lady Dodo. Mr. Alec Johnstone's song, "Brown of Colorado," goes with all its old vigour and success. An amusing small character-part is cleverly played by Mr. Ewart Blake as Bloodgood.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—The top of the bill here is Du Calion, who has climbed the ladder of success; his performance is always deservedly appreciated. A mirth-provoking sketch, "Fourteen Days C.B.," provides ample opportunity for Pimple, the popular film comedian, to give of his best, and, in combination with Joe Evans, the Sergeant-Major, the pair keep the house in the best of humour. Another attractive turn is that of John, Harry, and Burton Lester, comedy singers; while no less enjoyable are the Westwoods, juggling cyclists; Carr Lynn, comedian and mimic; Susie Marney, chorus comedienne; and Felovis, a skilful juggler.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George Richardson; A. M., Mr. L. H. Bell; M. D., Mr. Henry Farmer.—"The Chelsea Pensioners" musical scena is received with the greatest enthusiasm. Also in the programme are Fred Curran, the parody specialist; Jack and Tommie, the original Service duo; the Dainty Danes, duettists and dancers; Albert and Rogers, an entertaining pair from New Zealand; the Four Charltons, in a smart acrobatic act; and Syd Howard, comedian.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker; Asst. M., Mr. Cyril Mascard. — Messrs. Alfred Kennedy and Henry Adne's company are presenting the amusing comedy, "Potash and Perlmutter," with admirable results.

PAVILION, LTD.—M., Mr. John Kirkpatrick. — The Lyceum production, "My Old Dutch," in which Albert Chevalier achieves a real artistic triumph.

OLYMPIA.—Lottie Lennox tops the bill here, and is proving a great attraction. Donald McKay, Scottish comedian and dancer, also does well. Others in the bill are Margaret Phillips, vocalist; Jack Morrissey, in sport and pastimes; Joe Godfrey and company, in a carnival of novelty; Norman Osborne, ventriloquist; Pat Clarke, dancing juggler; and Walter Roy and Co., in a Scotch comedy sketch, entitled "Flora."

ALHAMBRA.—M. D., Messrs. Alfred Batt and R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; A. M., Mr. Fred A. Ferne.—An interesting programme is submitted here, headed by George Graves and a selected company in the farcical sketch, "Taken and Wanted." Another interesting item is an elaborate production of fascinating magic and a bewildering display of modern illusions by the famous De Biere. The remainder of the programme is carried through by Irene May, in songs from her repertoire; V. M. Gaston, exponent on the xylophone; John Luxton, the singing vagabond; and Smarte Brothers, character comedians.

Boors, The Chemists, 101-105, Sauchiehall-street.

LEEDS.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Jos. Hindle; Mus. D., Mr. Thomas Coomer.—Twice nightly performances are again introduced, and "Miss Lancashire Ltd." was ably presented and well received by two excellent houses on Monday evening.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Albert Whelan, the Australian entertainer, heads a most attractive bill which includes Fred Duprez, a local favourite; G. S. Melvin, versatile comedian, who created a great impression in pantomime in the city last year; The Lawrence Wright Musical Ensemble; Mayne and Sheridan, comedians; The Villions, comedy trick cyclists; Madge Bilton and Max; and Jack Merritt.

HIPPODROME.—P., Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—Harry Green presents Irving Gear and Joe Milton in "Partners," which is enthusiastically received, whilst Joe Boganny and his comedians are responsible for a great deal of fun in an exceptionally strong programme, which includes Hilda Nelson, assisted by Rita Neve and Peter Muscant, in a delightful musical act; Jack Shires, Yorkshire comedian; Nickol and Martin, cyclists; George Lee, comedian; and Nina Martin.

QUEEN'S.—M. D., Mr. J. Woodthorp Stead; R. M., Mr. G. W. Ashton. — A pleasing musical comedy-revue is presented by Thomas H. V. Convery's company, "Cheerful Days," with Albert Burdon as principal comedian.

VARIETIES.—M. D., Mr. J. Woodthorp Stead; R. M., Mr. R. Vernon Hague.—Dan Leon, junr., heads a good bill, which includes Helen Gallimore and Siddons, vocalists and dancers; Douglas and Banks, comedians; and Ding Sen Bros., Chinese specialists.

Boors, The Chemists, 112-114, Briggate; 7-9, Boar-lane; 29, Boar-lane.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—A welcome return visit is being paid here by the Royal Carl Rosa Opera Company, who are presenting "Lohengrin," "Faust," "Carmen," and other operas.

THEATRE ROYAL. — Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—The Lindo-Wakeford Repertory company are presenting with success "The Circus Rider" and "While London Laughs," in which Marion Wakeford and Frank Lindo are very popular.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—An all-round bill includes Bransby Williams in a Chinese monologue "Orange Blossom"; George Bass, comedian; Joseph Cheetham, tenor; Bay Russell and Sophie Forrest in a musical trifle, "Out-ed."; Manuel Vega, the funny man; Sidney Edwards and Esme Willard.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—The Anglo-Scotch revue, "What a Night!" is presented here, supported by Kemp and Freeman, comedians; Ruth Beaumont, Alec Harland, Elsie Doree, Jack Vincent, Alf. Esdaile, Lottie and Lily Jordan, and others.

Boors, The Chemists, 3, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson. We are having another visit of "Going Up," a musical comedy which, on former occasions, was received with immense favour. In the Alfred Butt company are Hal Clemence (Robert Street), Ireland Cutler (Hopkinson Brown), Eric Vivian (James Brooks), and Bert Evremonde (Sam Robinson), four excellent humorists, Evelyn Drewe, who as Grace Douglas sings sweetly and dances in graceful style. Henry De Bray (Jules Gaillard), E. Maples (Mr. Douglas), and Ruby Lester (Madeline Manners). Some highly appreciated dances are given by Henry De Bray and May Vivian.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The light opera "Afgar," opened her on Monday evening before a delighted audience, who were much impressed by the splendour of the production, apart from the finished manner in which it was presented by the E. Lewis Waller's Tours company. Mr Harry Cole assumed the title-rôle, into which he introduced a deal of rich humour, and kept his audience immensely amused. Mr. Frankland Grey, as Coucourti, helped with the fun, Miss Doree Thorne was a delightful Zaydee, and sang in talented style. Mr. Eric Lovell in the rôle of Don Juan, Junr., rendered several numbers admirably, and Miss Myrtle Dawn worthily assumed the part of Isilda.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—"The Merchant of Venice" continues to deservedly receive good patronage. During the week's absence of Miss Richmond at the Birmingham Repertory Theatre, to play in "The Witch," the part of Portia has been commendably undertaken by Miss Christie Laws. Miss Richardson has resumed at Liverpool.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—In a strong programme here appear the Femina Quartette (including Miss Estelle Mark), whose talented musical entertainment is affording much delight; Scotch Kelly, in his latest successes; Phil Baker, a comedian of resource; Dick Tubb, another keen mirth provoker; the smart Cycling Brunettes; Cornelius and Constance, neat dancers; and Orpheus, with a clever musical turn.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. G. Rhodes Parry; Mus. D., Mr. Albert Moore.—Excellent fare is being provided here. The always-welcome Arnaut Bros. delight everybody with their amusing musical entertainment; the ragtime melodies of the Versatile Three (Haston, Mills, and Tuck) still possess some interest; Togan and Geneva earn rounds of applause for their smart dancing on the wire; and T. E. Dunville retains his position as a favourite comedian. Others in the list are Carrie Laurie's Juveniles, with the new scena, "A School Outing"; Marie Lawton, harpist; and the three Arizonas, remarkable jugglers.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M. & L., Mr. B. W. James; Mus. D., Mr. Frank Stokes.—Heading the bill are Lee White and Clay Smith, whose songs earn for them general approval; Norah Blaney and Gwen Farrar have an enjoyable turn consisting of instrumental music and a burlesque of ragtime; Fulgora surprises everybody with clever quick changes; as comedy cyclists the Undine Three have some new and smart tricks; Dorothy Lena is a comedienne with pleasing ways; and the Mandos exhibit some daring trapeze work.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr George Dibbert.—The variety bill contains the names of George Holloway and Cissie Austin, comedy duo; Cullen and Carthy and the wee fellow; Fusco, with his piano-accordian; the Huntings, in an expert juggling act; Tom Welby, comedian; the Bartons, comedy and vocal duo, in "The Butler and the Maid,"; and the Waverley Nibs, with a juvenile comedy and dancing act.

PAVILION.—P., Messrs. W. H. Broadhead and Sons; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Satisfactory business continues to be done at this popular south-end house, by reason of the good, all-round programmes which are provided weekly. The present one has the names of Edna Latonne, a great favourite in the Mersey city; Frank Elliston and Co., with the amusing farce, "Dear Old Bean"; Sie Tahar Troupe of acrobats; Bill Rejane and Betty, who provide a vocal and dancing act; Ellis Jackson, black-faced comedian; Jack Barty, burlesque artist; Ethel Bull, a fine soprano; and the Caron Troupe of accomplished lady gymnasts.

LYRIC. L., Liverpool Lyric Theatre Co., Ltd.; M., Mr. H. C. Arnold; Mus. D., Mr. Cleaver Howard.—The attraction here is Gar Kiddie's musical comedy burlesque, "If," in which appear Nor Kiddie as Snookey, supported by James Bloor, Bert Collins, F. S. Gilbert, Harry Melford, Neil Kennedy, James Gordon, Cecile Russell, Winnie Seaman, Lilla Blake, and Nan Carlton.

Boors, The Chemists, "Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton Vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, South-road, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

THEATRE ROYAL. — L., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. Harry Windrow; M. C., Mr. Chas. W. Chambers.—The many admirers of Oscar Asche's production of "Chu Chin Chow" are taking full advantage of the opportunity of seeing the second version, here this week, of this wonderful musical tale of the East. A strong company ably sustains its attractiveness of characterisation and plot.

GAIETY.—P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall. — Mr. Albert Douglass's company, here last week in "The Jeffersons," are playing a second week in the new companion comedy, "The Partners," by the same clever author. This story of the friendship of three men over a period of sixty years, developing and employing their amusing incompatibilities of temper through a succession of interesting circumstances, is told throughout with a light, but very human touch, and the impersonation of Ben (or Sir Benjamin) Dobbin by Mr. Wilfred E. Shine, is the outstanding feature of an entirely competent rendering by the company.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—Ernie Lotinga and company, in "Kings and Queens," are a big turn here, other prominent contributors to the bill being Hilda Glyder, J. H. Wakefield, and Muriel George and Ernest Butcher, while interesting items are added by Joyce and Shields, Gillie Potter, and De Alma.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—Messrs. Max Allen and Edwin T. Heys' company in "Hindle Wakes" are continuing here this week their sequence of success. Violet Lloyd is an excellent Fanny; and Robert Gilbert is equally good as Nat Jeffcote; while the demands of the other parts are ably met by the rest of the company.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—A very bright and entertaining show here this week is the romantic musical comedy, "Peri, The Slave of Love." Prominent in a fine company are Miss Winifred Roma as Peri, Miss Zoe Corner as Anina, Miss Winifred Hare as the romantic elderly lady, Mr. Klit-Gaarde as the Vizier's son, Mr. Bernard Knowles as the King, Mr. Colin Coop as the Second Vizier, and Mr. Sinclair Cotter as the Comedy Professor.

PALACE.—M. D., Mr. Alan Young; A. M. & S., Mr. Jesse Hewitt; Asst. M., Mr. Walter McLaren; Mus. D., Mr. Thos. Wrathmall.—"The 1921 Passing Show," the new Wylie-Tate production, remains the attraction here for a second week, playing to full houses.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—Miss Violet Vanbrugh, with Scott Sunderland, is to the front here in a well-acted sketch, "The Test Kiss"; Billy Leonard is a capital comedian; and Peter Paries' plaintive comedy is greatly appreciated; Nellie Maguire, a Lancashire factory lass, sings sweetly, and is well received; whilst other good turns are those of the Mongadors, French comedy jugglers; Tambo and Tambo, in their clever spinning act; Cissie Lupino, in new songs and dances; and Ernie Ream and a baby grand.

HULME HIPPODROME. — P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Ed. Jones.—An all-round excellent programme here is headed by the popular comedian, Dan Rolyat.

Boors, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 48 and 80, Oldham-street; and 39, Market-street.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R.M., Mr. Norman M. Robinson.—T. C. Wray's company were given a cordial welcome on Monday night, when they paid a return visit with the musical comedy, "Yes, Uncle." The brunt of the work as mirthmaker in chief fell on Frank H. Dale as Bobby Summers, and right well he filled the part. He received splendid support from the rest of the company, and, on the whole, the performance was one that should command large patronage.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson. —There is a delightfully varied programme this week, including Beresford and Pearce's revue, "Bare-Backs," and Hickey's Comedy Circus, which always provides plenty of fun.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Capital varieties are provided here by Barnard's Mannikins in "Dolls Alive," and pictures.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; Mus. D., Mr. A. Green.—Mr. Fred Terry is paying a welcome return visit, and presenting with a completeness and wealth of detail "Henry of Navarre" and "Much Ado About Nothing." Both plays are richly mounted, and Mr. Terry is supported by an excellent all-round company, which includes Miss Violet Farebrother, whose assumption of the rôles of Marguerite De Valois and Beatrice are full of dramatic power. Misses Nellie Griffiths, Madge Escolme, Kathleen Connah, Leslie Shelton, Florence Hunt, and Grace Brodie; Messrs. J. Carter-Edwards, W. H. Garbois, Barry O'Neill, Edmund Grogan, H. B. Green, Frank Denman, and Frank Royde.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony; Mus. D., Mr. H. Westnedge.—Mr. G. Carlton Wallace and his capable company are presenting "Joan of the Sword," with a special performance on Friday night of "Called Back." Supporting Mr. Wallace are Messrs. G. Walkley, James Willard, George Shreeve, John Tanner, Henry Chalmers, Fred Moule, Misses Dorothy Hildebrand, Violet Lindsay, Lilian Curtis, Constance Defoe, and Miss Evelyn Carleton.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Mus. D., Mr. W. S. Martin.—Will Marion Cook presents Miss Abbie Mitchell and full harmonic quartette in artistic "Darkie Folk" songs. Other pleasing turns are given by Ruth Budd, in dainty vocalism, assisted by Leo Minton, at the piano; "Pandora's Box," by Bert Elliott and Doris Brunton; Wyn and Ivy, in vocal scena, "Cinders"; James Stewart, the "piano tramp"; Daly and Healy, comedians; Alfredo, the "vagabond violinist"; and Herbert Cave, French vocalist.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Mus. D., Mr. H. Bingley.—Presented with all the atmosphere associated with the East, and the completeness of detail and realism for which the Wylie and Tate combination are famed, "The Garden of Allah" is drawing crowded and enthusiastic audiences. The scenery, stage settings, and lavish ensembles are a notable feature. Mr. Hugh C. Buckler is excellent as Boris Androvsky, Mr. Henry Hallat is well placed as Count Anteoni, and Miss Nell Carter splendid as Domini Enfilden. Other parts are in capable hands, whilst the interludes given by the Arab performers are a pleasing feature.

Boors, The Chemists, 55 and 57, Salz Hill; 252-54, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34, 36, Spital-hill; 284, Shalesmoor; 183-85, Attercliffe-common; 440, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke-st. Park; 514-18, London-road, Heeley Bridge; 203, South-st., Moor; 652, Stanforth-rd., Darnall; 129, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

SOUTH SHIELDS.

MARINA THEATRE.—L. & R. M., Captain Julian Bainbridge; Mus. D., Mr. Lewis Burke.—The Welfitt-Gray Repertoire Company are appearing here in "A Perfect Day," "A Fool in Paradise," and "Poppy." Mr. Cecil Gray and Miss Ann Welfitt play the leading parts.

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. Edwin Winter; Mus. D., Mr. Joseph Campbell.—Gertie Gitana, the idol of the people; McRae and La Port, the flying Scotsman; Hazel Elliott and her Candies, in a May Day scena; Caprice Proud, comedienne and dancer; Henry Bekker, magical humorist; Ernesto, juggler; and Dennis and Donald, in a simultaneous sailor act.

QUEEN'S THEATRE. — P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. James Todd.—Arturo Barnardi, the well-known protean artist, and pictures.

PALACE THEATRE.—P., Hith Shields Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. J. McColl; Mus. D., Mr. Harry Verd. — Haro and Harrer, in a speciality act; Jimmy Lowery, comedian; and pictures.

Boors, The Chemists, 39, King-street.

TORQUAY.

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; Secretary, Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Great interest is being taken this week in the visit of that charming actress, Miss Iris Hoey, in her original part in "The Man from Toronto," under the direction of Messrs. Douglas Miller and F. Clive Ross. Supporting Miss Hoey are Mr. Victor Boggetti, who makes a breezy Fergue Wimbush; Mr. Rex O'Malley, a vivacious Bobby Gilmour; and Mr. Edgar B. Payne as Mr. Priestley.

THE PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price; Mus. D., Mr. E. W. Goss. — Messrs. Turner and Heathfield are this week responsible for the staging of the well-known revue, "Joy Bells," in which a well-chosen company is headed by Miss Daisy Hurdle and Mr. Stan. Paskin.

Boors, The Chemists, 46-48, Fleet-st.

WEST HARTLEPOOL.

GRAND THEATRE.—P., Mr. Stanley Rogers; R. M., Mr. Tom Braithwaite.—Mr. J. A. A. Malone's company is presenting the popular musical comedy, "High Jinks."

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Bert Proud.—Nixon Grey, Herbert La Martine, Peggy O'Hara and Eddie Grey appear successfully here, and pictures complete.

PALACE.—P., North-Eastern Entertainments, Ltd.; M. D., Mr. C. P. Metcalf; R. M., Mr. A. J. Kirton.—Wood and Shaws, trio dancers; Tavalan Doughton, vocalist; and pictures.

Boors, The Chemists, 51, Lynn-st.

"THERESE RAQUIN."

Tragedy, in Four Acts, by Emile Zola. Translated by Alexander Teixeira de Mattos, Revived at the Repertory Theatre, Birmingham, on Monday, April 11.

Laurent	E. Stuart Vinden
Camille	Paul Smythe
Grivet	Archie Selwyn
Michaud	Gerald Saffery
Mme. Raquin	Mary Raby
Thérèse Raquin	Margaret Chatwin
Suzanne	May Kendal

"Thérèse Raquin" was first produced at the Royalty Theatre, London, in October, 1891, and revived at the Court Theatre in 1912. The translation lacks literary excellence, and the comedy, meant to lighten the play or intensify the terror of it, is not convincing. All the more wonderful, therefore, was the way in which an almost scoffing audience was thrilled by the accumulation of horrors during the third and last act. For this the magnificent acting of Miss Margaret Chatwin and Mr. E. Stuart Vinden, as the terror-struck wife and husband, and the grim presence of Mme. Raquin (Miss Ruby), the mother of the murdered man, were responsible. The hearty applause which greeted the final curtain was a well-earned tribute to fine tragic acting on the part of Miss Chatwin, which has never been excelled at the Repertory Theatre.

An after-war reunion of old City of London school boys will take place, in the form of a dance, in the Great Hall of the school at the Embankment, on Wednesday evening, April 20. Will all old boys interested kindly communicate with Anslow J. Austin, at the school?

"LOURDES."

NEW PLAY BY LOUIS N. PARKER.

Produced at a Private Performance by the Strolling Players at the King's Hall, Covent Garden, on Saturday, April 9.

Parmenter	Mr. Godfrey Washington
Nigel Sartoris	Mr. W. Bruce Dick
Humphry Malpas, M.D.	Major Clarke Jervoise
Alan Fane	Mr. Roger Pemberton
Shir

ON THE ROAD.

PLAYS.

ABBOTT, E. R.—April 11, Emp., Taunton; 18, Emp., Taunton.
ALLINGTON CHARSLEY OPERA. — April 11, H.M., Carlisle; 18, St. George's Th., Kendal.
APPLE BLOSSOMS. — April 11, T.R., Smethwick; 18, T.R., Aston.
AT THE HOUR OF MIDNIGHT.—April 11, T.R., Aston.
BABY BUNTING.—April 11, Lyc., Newport; 18, G., Swansea.
BAYNTON SHAKESPEAREAN CO. (HENRY).—April 11, T.R., Bury; 18, O.H., Harrogate
BEHIND THE SCENES.—April 11, Pal., Reading; 18, Queen's, Leeds.
BELLE OF NEW YORK.—April 11, Perth; 18, T.R., Edinburgh.
BENGE (WILSON) CO.—April 14, Grand, Scarboro' (3).
BENSON SHAKESPEAREAN CO. (SIR FRANK).—April 11, Alex, Hull; 18, H.M., Aberdeen.
BETTY.—April 11, Col., Long Eaton; 18, H.M., Walsall.
BIRD OF PARADISE (BUTT).—April 11, T.R., Hanley; 18, T.R., Birmingham.
BLUE LAGOON.—April 11, Grand, Derby; 18, O.H., Middlesboro'.
BROWN SUGAR.—April 11, Colton; 18, T.R., Huddersfield.
BROWN SUGAR.—April 11, Pal., Maidstone; 18, Wellington.
CALDCLEUGH SHACKLETON REP. CO. —April 11, Av., Morpeth; 18, Hip., Driffield.
CARL ROSA OPERA CO.—April 11, Lyc. Edinburgh; 18, Lyc., Edinburgh.
CARL ROSA OPERA CO. (N. Section).—April 11, Emp., Preston; 18, Court, Warrington.
CHARLEY'S AUNT.—April 11, Grand, Hull; 18, G., Derby.
CHU CHIN CHOW (RED). — April 11 T.R., Manchester; 18, T.R., Manchester.
CIRCUS QUEEN.—April 11, Belfast.
COME OUT OF THE KITCHEN.—April 11, T.R., King's Lynn; 18, Aq., G. Yarmouth.
CORENTZ AND HEATHER REP. CO.—April 11, Emp., Aberdare.
COUNTRY GIRL (No. 1). — April 11, Grand, Croydon; 18, Boro', Stratford.
CRIMSON ALIBI.—April 11, O.H., Buxton; 18, Emp., Middlesboro'.
DADDY LONG-LEGS (MACDONALD AND YOUNG).—April 11, T.R., Barry; 18, O.H., Torquay.
D'ALBERT REP. CO. (FRED).—April 11, T.R., West Bromwich.
DOBELL (W. L.) REP. CO.—April 11, T.H., Strabane; 18, T.H., Omagh.
DOLLAR PRINCESS.—April 11, G.O.H., Cheltenham; 18, King's, Glasgow.
DORAN (CHAS.) SHAKESPEAREAN CO. —April 11, T.R., Norwich; 18, T.R., Leamington.
D'OYLY CARTE OPERA CO.—April 11, T.R., Nottingham; 18, T.R., Nottingham.
D'OYLY CARTE OPERA CO. April 11, G., Swansea; 18, T.R., Merthyr Tydfil.
FACE AT THE WINDOW. — April 11, Emp., Edmonton; 18, T.R., Leicester.
FAIR AND WARMER.—April 11, Grand, Mansfield; 18, Alh., Devonport.
FANNY'S FIRST PLAY (CHAS. MACDONA).—April 11, T.R., Merthyr; 18, W.P., Brighton.
FORBES-ROBERTSON, FRANK. — April 11, Ass. R., Malvern (3); 18, Pal., Ramsgate.
FRENCH LEAVE (BLUE).—April 11, Weymouth; 18, Bournemouth.
FRENCH LEAVE (RED).—April 11, Harrogate and Bridlington.
GARDEN OF ALLAH.—April 11, Hip., Sheffield; 18, Hip., Sheffield.
GARROD (WALTER V.) REP. CO. — April 11 Hippo., Driffield.
GIPSY LOVE.—April 11, T.R., York.
GIRL IN THE TAXI.—April 11, O.H., Dudley.
GOING UP.—April 11, Court, Liverpool; 18, T.R., Newcastle.
GORDON HEATHER REP. CO.—April 11, Victoria, West Stanley; 18, Victoria, West Stanley.
HATHAWAY BARON REP. CO.—April 11, Alex. Pontefract; 18, Alex., Pontefract.
HER NIGHT OF SACRIFICE.—April 11, Emp., Croydon.
HIGH JINKS.—April 11, Grand, West Hartlepool.
HILL-MITCHELSON REP. CO. — Season, T.R., Leicester.
HINDLE WAKES. — April 11, Osborne, Manchester.
HINTON (ARTHUR) REP. CO.—April 11, Prince's, Bradford.
HIS IGNORANT WIFE.—April 11, O.H., Coventry; 18, Olym., Coalville.
HIS LITTLE WIDOWS. — April 11, Aq., Gt. Yarmouth; 18, R., Lowestoft.
HOWITT REP. CO. (E. C.). — April 11, T.R., Crook; 18, G., Egremont.
IRENE (BUTT). — April 11, T.R., Newcastle; 18, Prince's, Bradford.
IRENE (MACDONALD AND YOUNG NORTH CO.).—April 11, G., Wolverhampton; 18, Hip., Golder's Green.
IRENE (MACDONALD AND YOUNG'S SOUTH CO.).—April 11, T.R., Bath; 18, O.H., Northampton.
JEFFERSONS, THE. — April 11, Gaiety, Manchester; 18, T.R., Plymouth.
KIMBERLEY AND CLYDE REP.—April 11, T.R., Jarrow; 18, T.R., Jarrow.
KISS CALL.—April 11, Hip., Southend; 18, Hip., Boscombe.
KISSING TIME (T. C. WRAY NORTH CO.).—April 11, Wakefield; 18, Norwich.
KISSING TIME (T. C. WRAY SOUTH CO.).—April 11, Artillery, Woolwich.
KITTY FROM KENSINGTON.—April 11, Grand, Luton.
(K)NIGHT OF THE GARTER. — April 11, Pal Scunthorpe; 18, Pal., Grimsby.
LA POUPEE.—April 18, Grand, Blackpool.
LADY SLAVEY. — April 11, Grand, Halifax; 18, Oldham.
LEE (RUBY) and MAY (ERIC).—April 11, O.H., Coventry.
LILAC DOMINO (MACDONALD AND YOUNG).—April 11, T.R., Plymouth; 18, Pal., Gloucester.
LITTLE DUTCH GIRL (BUTT).—April 11, Grand, Blackpool; 18, Grand, Leeds.
LIZZIE.—April 11, T.R., Loughborough; 18, Pal., Lincoln.
LODGE-PERCY REP. C.—April 11, Alex., Birmingham; 18, Hip., Bolton.
LORD RICHARD IN THE PANTRY.—April 11, T.R., Birmingham; 18, R'ty, Chester.
MAID OF THE MOUNTAINS (MACDONALD AND YOUNG'S NORTH CO.).—April 11, Hip., Keighley; 18, Hip., Birkenhead.
MAID OF THE MOUNTAINS (MACDONALD AND YOUNG'S SOUTH CO.).—April 11, T.R., Dewsbury; 18, Eden, Bishop Auckland.
MAN WHO CAME BACK.—April 11, T.R., Portsmouth; 18, Playhouse, Cardiff.
MARY ROSE.—April 11, Grand, Leeds; 18, Prince's, Bristol.
MARY ROSE.—April 11, O.H., Middlesbrough; 18, G., Wolverhampton.
MAUDE (WINIFRED) CO.—April 18, Pal., Stamford.
MERRY WIDOW.—April 11, T.R., York.
MILLS, C. WATSON.—April 11, Emp., Edmonton; 18, T.R., Leicester.
MR. PIM PASSES BY (DUDLEY STUART).—April 11, T.R., Lincoln; 18, T.R., Bath.
MY OLD DUTCH.—April 11, Pal., Tynemouth; 18, T.R., Inverness.
MY SWEETHEART (ROSETTA HAWTREY'S CO.).—April 11, Cranleigh (3), St. Albans (3); 18, T.R., Peterboro'.
NAUGHTY WIFE (MACDONALD AND YOUNG).—April 11, Gaiety, Dublin; 18, New, Port Talbot.
NEILSON TERRY (PHYLLIS).—April 11, New, Cardiff; 18, T.R., Hanley.
NEW BARMAID, THE.—April 11, Hip., Huddersfield; 18, Met., Bootle.
NIGHT OUT, A.—April 11, P.'s, Manchester; 18, T.R., Halifax.
NIGHT OUT, A (T. C. WRAY).—April 11, O.H., Burnley.
NOTHING BUT THE TRUTH (MACDONALD AND YOUNG'S CO.).—April 11, Hip., Darlington; 18, Corp., Chesterfield.
OH! BETSY.—April 18, Hip., Aldershot.
OSMOND (MRS. FRED) CO.—April 11, Olym., Bulwell; 18, Alex., Birmingham.
OUR PEG (NORTH).—April 11, O.H., Southport; 18, T.R., Bury.
OUR PEG (SOUTH).—April 11, County, Reading; 18, New, Cambridge.
PADDY THE NEXT BEST THING (RED).—April 11, T.R., worthing; 18, Pal., Maidstone.
PADDY THE NEXT BEST THING (WHITE CO.).—April 11, P.'s, Bristol; 18, New, Cardiff.
PAIR OF SIXES.—April 11, Hip., Richmond; 18, R., Portsmouth.
PARTNERS, THE.—April 11, Gaiety, Manchester; 18, T.R., Plymouth.
PEEP BEHIND THE SCENES.—April 18, Hip., Keighley.
PEG O' MY HEART (RALLAND AND CAMERON).—April 11, Chatham; 18, Smethwick.
PEG O' MY HEART (MACDONALD AND YOUNG).—April 11, Hip., Golders Green; 18, T.R., Barry.
PERI, THE SLAVE OF LOVE.—April 11, O.H., Manchester; 18, Alex., Hull.
PETER PAN (MALONE).—April 11, T.R., Bournemouth; 18, T.R., Worthing.
POTASH AND PERLMUTTER.—April 11, Met., Glasgow; 18, Ripley.
PRETTY PEGGY (BLUE).—April 11, O.H., Crewe; 18, T.R., Wolverhampton.
PRIVATE SECRETARY.—April 18, O.H., Belfast.
PYGMALION (CHAS. MACDONA).—April 11, T.R., Merthyr; 18, W.P., Brighton.
QUAKER GIRL.—April 11, San., Stafford; 18, A.T., Stourbridge.
RAYNOR REPERTOIRE (NORTH).—April 11, Emp., Grantham; 18, New, Boston.
RIDDING OPERA CO. (JOHN).—April 11, T.R., Bilston; 18, Hip., Wednesbury.
RIGHT TO STRIKE (A CO.).—April 11, O.H., Belfast; 18, Lyc., Newport.
ROMANCE.—April 11, Gaiety, Hastings; 18, New Q.'s, Manchester.
ROMANTIC AGE (H. V. NEILSON).—April 11, Rep., Plymouth; 18 Rep., Plymouth.
ROTTERS THE.—April 11, Redhill (3), Leamington (3); 18, Aldershot.
"RUINED" LADY.—April 11, County, Bedford; 18, G., Luton.
SCANDAL.—April 11, Palace, Gloucester.
SHELLEY (HERBERT) REP. CO.—April 11, T.R., Leigh.
SHERLOCK HOLMES (LEO TROOD).—April 11, Grand, Aberaman.
SHOP GIRL.—April 11, King's, Glasgow; 18, Court, Liverpool.
SHOULD A HUSBAND FORGIVE?—April 11, Olym., Bulwell; 18, Alex., Birmingham.
SIGN OF THE CROSS.—April 11, T.R., Halifax; 18, T.R., Dewsbury.
SILVER KING.—April 11, Deal and Ashford; 18, Pier, Eastbourne.
SONS OF THE SEA.—April 11, Hip., Ilford.
SOUTHERN MAID (GEO. EDWARDES) —April 11, O.H., Kidderminster; 18, New, Crewe.
SYBIL (GEO. EDWARDES).—April 11, P.O.W., Birmingham; 18, P.O.W. Birmingham.
TARZAN OF THE APES.—April 11, Playhouse, Cardiff; 18, Brixton T., S.W.
THREE WEEKS (VINT).—April 11, Regent, Lowestoft; 18, O.H., Blackpool.
THREE WISE FOOLS (PLATT AND GWENN).—April 11, Royalty, Chester; 18, Grand, Croydon.
TICKLED TO DEATH.—April 11, T.H., Merthyr; 18, P., Aberdare.
TIGER'S CUB (LEO TROOD).—April 11, Grand, Aberaman.
TILLY OF BLOOMSBURY (A CO.). — April 11, Wimbledon T., S.W.; 18, King's Hammersmith.
TRIP TO PARIS.—April 11, Hip., Dover; 18, Hip., Eastbourne.
TWO LITTLE DRUMMER BOYS.—April 11, County, Shrewsbury; 18, H.M., Carlisle.
VOICE FROM THE MINARET (MARIE LOHR).—April 11, Scarborough and Harrogate; 18, T.R., Bolton.
VOICE FROM THE MINARET (PLATT AND GWENN).—April 11, W.G., New Brighton; 18, T.R., Worcester.
WAGNER AND SKARDON'S REP. CO.—April 11, Hip., Huddersfield; 18, Met., Bootle.
WEDDING BELLS (MACDONALD AND YOUNG).—April 11, P.G., Folkestone; 18, D.P., Eastbourne.
WEEK-END, A.—April 11, Emp., Kingston; 18, Barrow-in-Furness.
WELFITT-GRAY REP. CO.—April 11, Marina, S. Shields.
YELLOW TICKET.—April 11, Palace, Watford.
YES! UNCLE (T. C. WRAY).—April 11, T.R., Rochdale; 18, T.R., York.
YOUNG PERSON IN PINK.—April 10, King's, Hammersmith; 18, Wimbledon.

REVUES.

ALL ABOARD.—April 11, Emp., West Bromwich; 18, Col., Portsmouth.
ALL SUNSHINE.—April 18, Olym., Bulwell.
BEHIND THE SCENES.—April 11, Pal., Reading.
BRAN PIE.—April 11, Finsbury Park E.; 18, Grand, Birmingham.
BUZZ ALONG.—April 11, Hip., Cannock; 18, King's Lynn.
BUZZ-BUZZ.—April 18, W.G., New Brighton.
CABARET NIGHTS.—April 11, Hip., Hamilton.
DEVONSHIRE CREAM.—April 11, Palace, Frome.
DON'T WORRY.—April 18, Globe, Consett.
DREAM GIRL.—April 11, T.R., Hyde; 18, Hip., Preston.
EASTERN NIGHTS.—April 11, Nuneaton.
FIND THE LADY.—April 11, Col., Cheltenham.
FOOTLIGHT FROLICS.—April 11, Pal., Bordesley.
HEADS OR TAILS.—April 11, New, Northampton; 18, Kidderminster.
HELLO, BLACKPOOL.—April 11, Emp., Rotherham; 18, Crown, Eccles.
HELLO, CHARLIE.—April 11, T., Loughboro'; 18, T., Abingdon.
I'M SURPRISED.—April 11, Hip., Bolton.
JACK IN THE BOX.—April 11, Hip., Devonport.
JINGLES.—April 11, Emp., Birmingham.
JOLLITIES.—April 11, Emp., Lewisham; 18, Grand, Clapham.
JOY BELLS.—April 18, Bath.
KEEP GUESSING.—April 11, T.R., Wolverhampton; 18, Pal., Bordesley.
KINEMA KID.—April 11, Pal., Llandudno; 18, Queen's, Holbeck, Leeds.
LADS OF THE VILLAGE.—April 11, Empress, Brixton; 18, Metropolitan.
LOVELAND.—April 11, Hip., Boscombe.
MERRY WIDOW AND GIPSY LOVE.—April 11, T.R., York.
MIRTH AND MILLIONS.—April 11, Col., Ilkeston.
MORE SPLASHES.—April 11, Emp., Bristol; 18, O. H. Dudley.
MOVIE MAID.—April 11, Hip., Chesterfield; 18, T.R., Barnsley.
MUMMING BIRDS.—April 11, Olym., Shoreditch; 18, Hip., Ilford.
NEXT PLEASE.—April 11, Garr., Edinburgh; 18, Palace, Kilmarnock, N.B.
NOTHING DOING.—April 11, Hip., Stockton; 18, County, Bedford.
OH! LAUGH.—April 11, T.H., Pontypridd; 18, Bargoed.
PRETTY PEGGY (LEW LAKE).—April 11, Hip., Willesden; 18, Putney.
SHIP AHOY!—April 11, Pav., Wombwell; 18, Hip., Hemsworth.
SPANGLES.—April 11, Emp., Edinburgh; 18, Emp., Newcastle.
SPARKLING EYES.—April 11, Norwich.
SPLINTERS OF 1921.—April 11, Pal., Chelsea; 18, Hip., Southend.
STOP IT OFF. April 11, Queen's Park Hip., Manchester.
SWEET FANNY ADAMS.—April 11, T.R., Pontypool; 18, T.H., Merthyr Tydfil.
TOO MANY GIRLS.—April 11, Hip., Putney.
WHAT A BEAUTY.—April 11, Olympia, West Bromwich.
WHAT A LIFE.—April 11, Globe, Consett; 18, T.R., N. Shields.
WHAT A NIGHT.—April 11, Pav., Leicester; 18, Pal., Lincoln.
WHAT NEXT?—April 11, Met., Manchester; 18, Chesterfield.
WHIRLIGIG THE.—April 11, Emp., Glasgow; 18, Glasgow.
YES, PAPA.—April 11, Emp., Nottingham.
1921 PASSING SHOW.—April 11, Palace, Manchester; 18, Pal., Salford.

AMATEURS IN ACTION.

CROFT HOUSE M. AND D.S.

At the Lyceum Theatre, Sheffield, recently, the Croft House Musical and Dramatic Society presented the comic opera, "Les Cloches De Corneville." Mrs. Cecil Everitt as Serpolette, and Miss Ethel Merritt as Germaine, gave delightful impersonations, and their allotted numbers were well rendered. Mr. George Lawton was well placed as Grenicheux, Mr. W. A. Hamer excellent as the Marquis, Mr. Percy Platts as The Baille, and Mr. F. Alec Seed as Gobo, infused much humour into their parts. The part of Gaspard was admirably played by Mr. Cecil Everitt. Minor characters were well sustained by Misses Dorothy Wright, Ida Gilday, E. Wilby, Mrs. F. Gregory, Mrs. G. W. Wood, Messrs. G. W. Wood, and W. H. Jubb. A well-balanced chorus, with pretty dresses, and the scenery, added greatly to the attractiveness of the production. Mr. Verdon Sansam was an efficient conductor, and great credit is due to Mr. Frank M. Whitehead, the acting manager, and Mr. Cecil Everitt, the producer, for the complete manner in which the opera was presented.

NORTH LONDON DRAMATIC CLUB.

On Friday, the 1st, at the Cripplegate Theatre, the North London Dramatic Club presented two pieces, excellent studies in contrast. The first was "The Monkey's Paw," by W. W. Jacobs and Louis Parker. The piece was, on the whole, very effectively played. The old couple were enacted by Murray Short and Mrs. Herbert Ford. Mr. Short was excellent, and showed great dramatic power. Sergeant-Major Morris was played by Mr. Douglas Hale, who gave an effective character-study. The son, played by Mr. Rogers, appeared to suffer from insufficient rehearsal and nervousness. The small part of the lawyer was capably played by Godfrey Drayton.

Mr. Noel Coward's comedy, "I'll Leave It To You" followed. The piece had not been sufficiently rehearsed, the company frequently missing their cues. The Mrs. Dermott of Nellie Craig was quite a capital study of the kind-hearted but incapable mother of a large family, who have never done any real work in their lives. David Davis, her brother, the rich uncle from South America, was played by E. J. Heseltine, an actor with an excellent personality. The Bobbie of Lionel Strong was an effective piece of work. The Sylvia of Vera Gooding was brightly played, though, as the embryo cinema actress, rather over-acted. Mrs. Crombie, the scheming society matron, was played by Ada King; Faith Crombie by Miss Ethel Shears, Oliver by Montague Hazell, Evangeline by Miss Nora Oakley, Joyce by Miss Jose Harris, and Griggs, the stately and impressive butler, by Leslie Lancaster. Both plays were produced by Murray Short, who is to be congratulated on his enterprise.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Alexina Anderson—Monday, April 11.
Ellaline Terriss—Wednesday, April 13.
Leonard Shepherd—Wednesday, April 13.
E. Allan Aynesworth—Thursday, April 14.
Mabel Hicks—Thursday, April 14.
Muriel Beaumont—Thursday, April 14.
Margaret Beach—Thursday, April 14.
A. F. Hardy—Friday, April 15.
Mary Brough—Saturday, April 16.
Gabrielle Ray—Monday, April 18.
Minnie Griffen—Monday, April 18.
Helena Millais—Tuesday, April 19.

"THE ERA" LETTER BOX.

A stamped addressed Envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made to this List after 12 noon Monday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

Abee, Miss Florence
Achurch, Miss Janet
Adair, Helene
Adkins, Mr. J. Stand
Ainley, Mr. Henry
Air, Mr. Charlie Bon
Anderton & Rowland
Ashton, Mr Herbert
Astor, Mr. Eddie
Azuto, Miss Marie
Ball, Mr. Ernest
Barber, Mr. H. H.
Barker, Mr. Granville
Barty, Mr. J. K.
Bateman, Miss Alys
Bateman, Miss J.
Belling, Mr. Gilbert
Belmore, Mr. Harry
Benganin, Miss Doris
Bevans, Miss Violet
Birchland, Mr. Jack
Bloom, Miss Vera
Bordessa, Mr. P.
Bostock, Mr. Chas.
Bramgar, Mr. Frank
Brett, Mr. Stanley
Brewster, Miss Kitty
Brown, Mr. A.
Burge, Mr. Arthur
Burge, Mr. Monkey
Byron, Miss Maggie
Caldicott, Mr. T. H.
Cardiff, Mr. Max
Carlisle, Miss Alex
Cave, Mrs. Alfred V.
Cavendish, Miss Jean
Champion, Mr. Harry
Charles, Miss Helen
Chisholme, Miss Madeline
Chopton, Mr. J.
Clark, Mr. Dane
Clarkson, Mr. Sydney
Cleveland, Mr. Stuart
Clifton, Miss Daisy
Cody, Mr. C. R.
Cody, Mr. F. W.
Cole, Mr. Lionel
Condor, Miss G.
Connor, Mr. Fred
Corri, Mr. Frank
Cowell, Mr. Clarence
Crawford, Miss Alice
Cregan, Mr. J.
Croft, Miss Annie
Curwen, Mr. Harry
Cutler, Miss Kate
Dagar, Miss Babs
Dale, Mrs. Gordon
Daly, Miss Barnelia
Dan & Fitzgerald, Messrs.
Dane, Mr. Cyril
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Duncan, Madame Isadore
Du For, Mr. Harry
Edmunds, Mr. E. V.
Edwards, Messrs. C. & Co
Egerton, Miniature Marie
Elliott, Miss Beth
Ellys, Miss E.
Elsom, Miss Isobel
Elworthy, Mr.
Eric, Mr. Fred
Esmond, Miss Maude
Fasola, Mr. Gustave
Fink, Miss Edith
Finlay, Mr. Charles E.
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Fleming, Mr. Noel
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Fournel, Monsieur Eug.
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France, Mr. W.
Frewin, Mr. Harrison
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Ginner, Miss Ruby
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Good, Miss Ethel
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Graham, Mr. Walter
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Grayson, Mr. Arthur
Green, Mr. John
Gregory, Mr. George
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Harven, William De
Harvey, Miss Marie
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Meade, Capt. H. B.
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Royce, Mr. Arthur
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Russell, Miss Bab
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Scott, Mr. S. Austin L.
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Smith, Mr. Sebastian
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Vista, Madam
Vivian, Mrs. Annie
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Walter, Mr. Wyn
Ward, Mrs. D. E.
Waring, Mr. Herbert
Warrington, Mr. W.
Washburn, Mr. Bryant
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West, Barbe Harry T., Mr.
Whitcliff Ten Trio
White, Miss Lee
Wigan, Mr. Montague
Wilby, Mr. F. L.
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Wilkshire, Mr. V.
Willett, Mr. Fred
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Willis, Mr. Hubert
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Wingrove, Mrs. I.
Winskill, E.
Winter, Miss Jessie
Wood, Miss Daisy
Wood, Mrs. Hickory
Woodington, Miss Beatrice
Woodville, Mr. E.
Worth, Miss Constance
Yates, Miss Gretchen
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Yorke, Mr. Percy
Yorke, Mr. Murray
Yule, Miss Rose

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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THEATRICAL GOSSIP.

The Profession and the Strike—"Flying" Journeys by Road—Martin Harvey in Canada—Birmingham Playwright's Experiment.

The Strike Menace.

Once again has the country fallen under the shadow of the strike, and the consequent depression in trade has resulted in depleted attendances at the theatres. The situation is being met as far as possible by the various managerial societies.

Up to the moment of going to press conditions were favourable to the suspension of the threatened midnight strike by the Triple Alliance, but we understand that, if the worst occurred, the railways would run a "skeleton" service by which companies might travel on Sunday.

The Theatrical Managers' Association decided that in the event of a railway strike similar arrangements with touring managers would be made to those at the last upheaval, when dates were exchanged and companies remained in the various towns to play a second week.

Special emergency meetings have been held by the Association of Touring Managers to consider the action to be taken in regard to the strike. On Monday it was decided that matters must remain in abeyance until the result of the conference between the miners and the coal owners was known. If news was received that a general strike was to take place emergency meetings would be called by the Association as required.

"Flying" Visits by Road.

"A Social Convenience" registered its fiftieth performance at the Royalty Theatre on Wednesday evening. Following his flying visit to the King's Theatre, Southsea, on Friday afternoon next, Mr. Dennie Eadie and the Royalty Theatre Company will give another special matinée of "A Social Convenience" at the Theatre Royal, Brighton, on April 19. Arrangements are being made for the company, with their scenery, to go to both Southsea and Brighton by road.

Martin Harvey's Canadian Tour.

On his way to the Atlantic from the Pacific Sir John Martin Harvey is relying upon his tried and trusted successes, "The Only Way" and "The Breed of the Treshams," and, as might be expected, are meeting with unbounded favour. Sir John is addressing Canadian clubs and Rotary clubs in every town.

Mr. Frank B. O'Neill asks us to contradict the statement which has appeared in many English papers that Sir John has an intention of producing a "Mary, Queen of Scots" play.

As has already been announced, considerable pressure is being put upon Sir John to extend his brilliantly successful stay in the Dominion. At the moment of writing, however, Sir John and Lady Martin Harvey and the company are scheduled to sail for home on May 24, on the Empress of France, and this plan will be adhered to unless "Persuasion's pertinacious tongue" wins the day.

A Birmingham Experiment.

An interesting experiment is about to be undertaken in Birmingham. There will be presented at the Alexandra Theatre, on the afternoon of April 27, "The Supercrank," the work of a prominent local medico, Dr. H. Hoyle Whaite, who has had a number of plays done as charity performances by amateur companies, but who has not been able to break into the ranks of professional dramatists.

Confident in the merit of his work, he is boldly attempting a new play out of the cul-de-sac of the Great Unacted. Our Birmingham correspondent understands that he has taken the Alexandra for a week on an ordinary commercial agreement with the owner, and for that week he will manage his own company and produce his own plays. He is studiously refraining from seeking the special sympathy generally accorded by public and press to charity or amateur performances: he is taking no means to enrol a "claque" of his own friends. As far as the audience is concerned the productions will be part of the regular spring season of the theatre.

The main plank in the platform will be a frank melodrama, entitled "The Way Back." The idea is to give the patrons of the house the sort of thing they are used to, and to present it in the most efficient manner possible, with competent acting and decent staging. "The Supercrank," on the other hand, is something out of the ordinary—it is the latest and most ambitious of the doctor's plays. It is written round the character of Philogasti, an enigmatic mixture of philosopher visionary, poet and charlatan. Mr. R. Crompton Rhodes is collaborating in the preparation of this play for the professional stage. Its performance will be restricted to one matinée for the present, the remainder of the week being given up to "The Way Back," twice nightly.

Dr. Whaite explains that though his company does not shelter under the banner of amateurism, its members are at present unpaid. If the experiment should succeed, it will be followed by the formation of an out-and-out professional company on communal lines, whose business would be the presentation of new plays wherever a theatre could be obtained for a period. Any profits on the first week after the rent of the theatre has been paid will go first to paying the expenses of the production, secondly to forming a guarantee fund for future operations, and thirdly to paying the players.

Shakespeare Birthday Commemoration.

Although there is no actual London celebration of the birthday, there will be plenty of Shakespeare available. Miss Genevieve Ward renewed her triumphs as Margaret of Anjou in "Richard III." at the Old Vic. on Monday, when the distinguished actress at the age of 84 played with wonderful power and expression.

Mr. Arthur Bourchier's contribution to the Shakespeare festivities will be a matinée of "Henry V.," at the Strand, on April 26, with a cast composed entirely of women players.

Mr. James K. Hackett will figure in the Shakespeare festival matinée at the New, on April 22, Mr. Arthur Bourchier new, on April 22, Mr. Arthur Bourchier and Mr. Matheson Lang being also in the programme.

"Othello" is due at the Court on Thursday, April 21. Mr. Alfred Clark will be the Brabantio, and Mr. Frank Cellier the Cassio.

Then there is the Stratford festival, which opens on the 23rd, with "Antony and Cleopatra."

A St. George's Day Project.

Writing officially from the Mansion House on St. George's Day, April 23, 1919, the Lord Mayor of London expressed his opinion to Mr. Harry Dymond Stuckey, the author of "Lines for St. George's Day," that the said lines "seemed very appropriate to the day." Mr. Stuckey has now put a simple, cheerful melody to his verses, and it is hoped this year to have them sung in London under special circumstances.

Mr. Stuckey, himself an ex-temporary clerk in Government service, would be glad to hear from any professional ladies and gentlemen who are also ex-temporary Government clerks, who would care to join in a St. George's Day reunion.

Cyril Maude's Futures.

The arrangement recently foreshadowed in "The Era" as to the Grossmith and Laurillard firm taking over Mr. Cyril Maude to present him as a star at one of their theatres seems to be approaching a definite settlement. The plan will doubtless materialise soon after Mr. Maude finishes his long association with Manager T. C. Dagnall at the Criterion, whenever that may be

"Gee-Gee" tells us that the G. and L. firm has the choice of three plays in which to present Comedian Cyril. And we know that Mr. Maude himself has several plays, one being called "The Poppy God."

Hilda Trevelyan for Criterion.

In the meantime Mr. T. C. Dagnall has just secured for a new domestic drama which he has, that highly popular favourite, Hilda Trevelyan. Miss Trevelyan has, in effect, been vicariously associated with the Criterion for a good while, for her husband, Sydney Blow, was part-adaptor (with Douglas Hoare) of that theatre's recent great success, "Lord Richard in the Pantry."

One Censor Ill.

We are sorry to learn that one of the Lord Chamberlain's play-censors—that distinguished ex-critic, Mr. Ernest Bendall—has been very ill and has had to undergo an operation. Mr. Bendall's many friends and former critic-colleagues will join us in wishing him a speedy recovery and a ditto return to the post which he fills so ably.

The Queen's "Mary."

Mr. J. L. Sacks—rejoining Sir Alfred Butt in co-management—has decided that the long-promised new American comedy, "Mary," shall be produced at the Queen's about a fortnight from now. This arrangement means that Mr. Percy Hutchison must remove "Nightie-Nightie," so he will migrate with that plentifully-performed play to the Prince of Wales's in due course.

This also means that "A Charm School" must be removed by Messrs. Paul Murray, Thomas Dawe, and E. Edelsten from the Prince of Wales's. This managerial trio tell us that they hope to run this successful "School" at other West End premises.

We understand that an important part in "Mary" will be played by Mr. Bernard Granville, one of America's most popular comedians and dancers. Mr. Granville sailed for Europe at the end of January to take a holiday, and after spending a month in Paris arrived here a couple of weeks ago to have a look round before continuing his tour, when he was approached with regard to his appearance in "Mary." Those who know of his remarkable work on the other side, predict that he will make good in this production.

A Summer Idyll.

We have just heard that yet another new play is about to be brought here from the States. One of its authors is Otto Harbach, who is co-author of that curious camisolar comedy at the Playhouse. The coming new U.S.A. play bears the sweet, summery title of "June Love."

"Olivia" at the Aldwych.

We understand that in consequence of the enthusiastic welcome of the "Olivia" matinées at the Aldwych, Miss Viola Tree and Mr. Norman Forbes may arrange with the Reandean company to put that delightful old play in the evening bill there when the present night success, "The Blue Lagoon," is withdrawn. It was one of the most interesting features at the revival of the old Lyceum Irving success to see the original Olivia, Ellen Terry, sitting in front and looking hale and hearty. And since Miss Terry first played the Vicar of Wakefield's favourite daughter at the Court—seven years before it went to the Lyceum—forty-three years have elapsed—as they say on the playbills.

Actors' Benevolent Fund.

At the committee meeting of the A.B.F. held on Thursday the sum of £153 9s. 6d. was granted in relief inclusive of emergency. The sum of £72 1s. 6d. was granted in weekly allowances.

"Mother Eve."

The Playwrights' Theatre have postponed their third special matinée of "Mother Eve," by F. C. Montagu, till Monday, April 25. The performance will take place as usual at the Ambassadors Theatre.

Royal General Theatrical Fund.

The directors held their usual monthly meeting at the offices of the Fund, Henrietta-street, on Tuesday, the 5th inst., under the presidency of Mr. Douglas Gordon. The secretary reported the addition of £800 to the deposit account. Instructions were given in connection with the holding of the annual festival and with reference to other matters.

Promising Young Actress.

One of the notable hits in "Miss Hook of Holland," which was successfully produced last week at the King's Theatre, Hammersmith, by the Stock Exchange Dramatic Society, was Miss Madeleine Vandyck, who showed considerable dramatic ability in the little tango-apache scene which she performed with her brother, Mr. Clifford Vandyck. She recently began her dramatic career with Mr. Matheson Lang, in "The Wandering Jew," and is a young actress worth watching.

"Polly With a Past."

The fiftieth performance of "Polly With a Past" will be given at the St. James's Theatre on Wednesday evening, April 13. Mr. Gilbert Miller is arranging to send out two touring companies of this successful little comedy in the autumn. One of them will open in the south early in August, and the other in the north about the middle of September. In place of Miss Alice Moffat (absent with a sharp attack of influenza) the part of Myrtle Davis has been admirably played by Miss Nancye Kenyon, one of last year's graduates of the Royal Academy of Dramatic Art.

Russian Artists' At Home.

The Russian Association of Representatives of Russian Art and Literature has been formed in London with the object of uniting all Russian artistic and literary forces, now abroad, in one artistic organisation, and creating an enterprise which will provide them with work and be of artistic value to the community. The first two performances of the society will take place on Sundays, the 17th and 24th of April, in the Prince's Galleries, under the title "The Russian Artists at Home."

The programme will include the "Theatre of the Eager Centipede," the principal numbers of which are "The Dolls," the pantomime; "The Lubok," "The Pictures," "The Queen of Spades," "The Tzigans of Moscow," and "The Wedding in a Provincial Town." The occasion will mark the first appearance of the Russian musical comedy star, Mme. Potoppchina, and the light comedy artist, Valentina Linn. The Russian Balalaika Orchestra (Conductor Vladimov) will also take part in the performance.

Death of Mr. C. C. Crossley.

We regret to announce that Mr. C. C. Crossley, theatrical manager for the Albany Ward Theatres, passed away on Friday last at his home in Weymouth, after nearly twelve months' illness. His mother, Mrs. R. Crossley, has asked us to thank the numerous friends whose sympathy has been extended to her in her sad bereavement, and to state that it is impossible to reply personally to all. The funeral took place on Tuesday, at Weymouth.

Scottish National Players.

This new repertory company at Glasgow has been busy rehearsing three short plays which will be presented under the direction of Mr. Andrew P. Wilson to day (Wednesday), to-morrow, and Friday. The plays are "The Philosopher of Butterbiggins," by Harold Chapin; "The Mother," by George Blake; and "The Bailie's Nominee," by David Martin.

Football and Panto.

The English and Scotch teams for the International football match at Glasgow on Saturday, attended the record panto., "Peter Piper," at the Princess's Theatre, on Friday evening. The compliment was returned on Saturday, and the theatre advertisement reads thus: "No matinée today; the company, orchestra, staff, and management are at Hampden Park." Which is short and to the point!

Longton Empire.

Owing to the industrial upheaval and to the general slump in trade, the sale by auction of the Empire Theatre, Longton, has been postponed.

"Skittles."

Golden opinions are being won by the comedy "Skittles," by Lechmere Worrall and Arthur Rose, which Messrs. Patrick Grenville and F. A. Hastings are touring. The piece is drawing crowded houses, and is rebooked everywhere.

"Nothing Stops Cornelius."

Mr. Frank Dix, so long associated with Drury Lane pantomime, is the author of the above comedy, which is to be produced at the Gaiety Theatre, Hastings, on April 18, by Mr. Norman Partredge, who will play the principal part. The play is booked for several weeks in the country, but negotiations are in active progress for its early production in London. The tour is under the direction of Mr. Hubert Woodward.

H. and M. Rayne's New Premises.

The well-known firm of theatrical costumiers, Messrs. H. and M. Rayne, will, we understand, be opening their new premises at 15, Rupert-street, London, W., on May 15.

Dora Copper.

That clever young artist, Dora Copper, who is appearing in "Afgar" this week at the Theatre Royal, Manchester, has introduced a new dance, which proved a very successful item. This popular success concludes its present tour next week at the Shakespeare, Liverpool.

Charity Matinée.

A special matinée will be given at the Ambassadors Theatre on Thursday next in aid of the funds of the 1914-15 Association ex-Service men. The efforts of this Association, which is under the patronage of the Duke of Northumberland, the Duchess of Rutland, Lady Askwith, and several other influential people, are concentrated in relieving necessitous cases amongst men who volunteered their services in the earlier days of the war. Miss Kitty Willoughby will present at the matinée a new three-act comedy entitled "The Tame Cat," by Thomas Stirling Boyd, preceded by an original one-act play, "No. 13, Paradise Row," by Adrian Alington. The comedy will be played by a first-class West-End cast, every one of whom has given his or her work gratis.

IN PANTOMIME AND AFTERWARDS.

A CHAT WITH MISS PHYLLIS DARE.

From the midst of a mass of roses, carnations, and lilies, which filled a corner of Miss Phyllis Dare's dressing-room at the Hippodrome last week, sounds of orchestral music, laughter, and applause rose with startling distinctness as "The Era" representative entered the apartment. "Do not be alarmed," observed the charming actress, smilingly remarking the visitors' look of surprise. "It is merely a dictaphone, placed amongst these flowers. It's connected with the stage, and serves the useful purpose of keeping me acquainted with the progress of events there, and, incidentally, when the time arrives for me to go 'on.' Rather a good idea, don't you think?"

"An admirable arrangement," agreed "The Era" man.

"I surmise you desire me to be egotistical. Let me see what can be accomplished in this direction. Well, after varied and interesting experiences in vaudeville and musical comedy, I find my excursion into pantomime again very pleasant, as well as a delightful change.

"As you will know, 'Aladdin' was not presented at the Hippodrome on old-fashioned lines, but was attractively leavened with a refreshing modernity. Furthermore, the present version of 'Aladdin' followed the original story much more closely than those usually presented. Thus a pleasing artistic atmosphere was created, which may be said to be altogether original.

"I was allotted some charming numbers. Moreover, they were specially composed by Mr James Tate. Perhaps my part of the Princess did not call for any special acting effort: 'mais—que voulez vous! I am content if my endeavours pleased our audiences—twice daily.

"In regard to the future, I am anxious to do something altogether and entirely new, and in which I should be afforded a wider acting scope. I have certain offers under consideration; but I do not find that they make any special appeal to me.

"There is one thing I would like to add. I learn rumours are current that I am shortly entering the ranks of London actress-managers. May I say that—pour le moment—there is nothing at all definitely arranged in this direction. Indeed, my future plans are, as yet, on the knees of the gods.

"There is one proposal relative to my future plans which may possibly materialise. I ——," but at this interesting moment a signal from the dictaphone caused Miss Dare to make a hasty departure for the stage. Hence, the contemplated announcement remains, for the present, unrevealed.

ASSOCIATION OF TOURING MANAGERS.

The monthly meeting of the Associated Members' Section was held on Thursday last at the Offices, 178, Shaftesbury-avenue, Mr. A. Gifford Stacey in the chair.

Insanitary Theatre.

The complaint as to the insanitary conditions under which a certain provincial theatre was being run was further considered. A letter had been written by the Secretary (Mr. Louis Casson) to the proprietor of the theatre on the matter, and it is hoped that the conditions complained of will now be remedied.

Special Insurance Benefit.

The special sickness and accident insurance policy for the benefit of the members was discussed, and it was decided to forward particulars of this policy to the members.

Claims Against Managers.

Two claims by members against managers were considered. In one case it was felt that the member would be unable to justify a claim for more payments than those already received, and he was therefore advised not to carry it any further. In the other case the meeting was unanimous in deciding that the claim was a valid one, and the secretary was instructed to deal with the matter with a view to obtaining a settlement.

Entertainments Tax.

The question came up, and was discussed, as to the possibility of acting managers obtaining from the Government some form of abatement for the extra work entailed by them in the collecting of the entertainment tax. This matter had been taken up by the Proprietors' Section, in conjunction with the efforts they are making to obtain an allowance of 10 per cent. for the collection of this tax.

Liverpool's Lead.

Mr. W. W. Kelly has the Cochran success, "Afgar," this week, at the Liverpool Shakespeare, and next week will present Albert Chevalier in the Shirley-Chevalier Lyceum success, "My Old Dutch." "The Hustler's" Warriors' Day return is obviously a triumph, as he has handed over a cheque value £371 14s. to the organisers of the fund. This, we understand, is the leading Liverpool contribution.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

Standard Cinema Contract.

I have pleasure in reporting that the resolution proposed by Mr. Clifford Rean, and seconded by Captain de Villiers, at the meeting on Sunday, April 10:—

Resolved.—That this joint mass meeting of the A.A. and V.A.F. instruct their respective Executives to use every endeavour to organise all performers engaged in the making of moving pictures; and that a Joint Committee of the A.A. and the V.A.F. be at once formed to decide upon ways and means to this end, and that this Committee reports the result of same to a joint mass meeting to be held in a theatre mutually agreed upon on May 22, 1921.

was carried by an overwhelming majority, and in accordance with same, a further mass meeting of the A.A. and V.A.F. will be held on Sunday, May 22, at a theatre to be announced later, when the Committee appointed will report progress. It is hoped that as many members as possible will attend.

Unemployment Insurance.

It would appear that many members of the Association are not aware that they are required to insure under the Government scheme against unemployment, and that the managers are required to see that every artist receiving only £5 per week should have an unemployment card, duly stamped each week, when they receive their salaries.

Certain managers have refused, or omit to follow out this practice, and they are warned that every case coming to the notice of the Actors' Association will be duly submitted to the Ministry, who will prosecute any such defaulting manager.

Boycotting Campaign.

Members are hereby notified that five Protection stamps are due to date, commencing from March 14. The total levy is 13s., but members are reminded that this is the minimum amount, and that any member is entitled to contribute any sum they wish. It is, however, recommended that members should pay this levy in a lump sum, thereby avoiding the purchase of single stamps, as this would be of enormous assistance to the office.

Propaganda Meetings.

Members are reminded that these meetings are held every fortnight, in the rooms of the Association, when matters of mutual interest are discussed. The next meeting will take place on Thursday, April 21, and it is hoped that as many members and non-members as possible will attend.

Re National Strike.

It has been brought to our notice that many managers are cancelling their tours without notice in anticipation of the proposed strike. Will all members affected in this way kindly communicate immediately with the Secretary?

FRIDAY'S COUNCIL MEETING.

Minutes of Council Meeting held April 8, 1921.—Present: Mr. J. Fisher White (in the chair), Messrs. John Howell, Henry Caine, A. George Fry, J. Scott Leighton, Henry Vibart, A. Harding Steerman, C. Hargrave Mansell, Frank Irish, Murri Moncrieff, Clifford Rean, Luke Forster, Ben Webster, W. Edward Stirling, Bertram Wallis, F. B. J. Sharp, David Noble, Alfred Lugg (Secretary), J. T. Goddard (solicitor), Misses Lisa Coleman, Gladys Polliott, Jessica Black, Mme. Isabel Beresford, Mrs. Saba Raleigh, Ethel Griffies, and Haidee Gunn.

The reports of the Ways and Means, Nominations and House Committees were read and adopted

The Chairman read a letter from Mr. Howard Forbes re the "Acasso" Movement.

The Secretary read letters from Mr. Herbert Pearson and Frank Denis regretting their enforced absence for the next few weeks; from Miss Phyllis Broughton, Miss Lilian Braithwaite, Mr. Sydney Paxton, and Mr. Cyril Austen-Lee, regretting their inability to attend the meeting; from Mr. Frank Irish, apologising for his non-attendance at the previous meeting; and from A.T.M., Mr. Leslie Neilson-Clare, National Federation of Professional, Technical, Administrative, and Supervisory Workers, Mr. F. S. Lloyd, V.A.F., and Mr. H. V. Neilson.

The legal report was read by Mr. Goddard and carried.

Various members were co-opted to sit on the V.M.P.F. Committee.

PROPAGANDA MEETING IN MANCHESTER.

A.A. PROBATIONERS.

A well-attended meeting of members and non-members of the A.A., Mr. John R. C. Hamilton in the chair, took place on Friday in the Rehearsal Room at the Clarendon Hotel, Manchester.

In the course of an able and lucid address Mr. Hamilton laid stress upon the advantage now enjoyed by the Actors' Association since its enrolment under the head of Trades Unions two years ago. It was organised as it had never been organised before, and now embraced upwards of 6,000 members, equivalent to about 60 per cent. of the profession. The principal difficulty in the way of exercising the functions of the Association at full strength lay in the defection of the remaining 40 per cent., and it was up to members to do all in their power to persuade non-members to join, or at least to attend any meeting that might be within reach for the purpose of argument or inquiry. Until at least the standard of 90 per cent. was attained, it would be impossible either to carry out a policy of direct action in critical emergencies, such as everyone could see by current parallels might soon come upon them, or to deal quite adequately, once and for all, with Mr. Bogus. Mr. Hamilton dwelt gravely upon the imminent danger of an attempt being made to reduce the terms of the Standard Contract, but it was impossible for artists to live anything like respectably on less than the £3 minimum, and any attempt to lower the minimum must be fought.

Referring to the suggested opening of theatres on Sunday, he added that it was up to the A.A. to stop this project. The twice-nightly conditions were a precedent for what might be looked for if the seven-day week were established for the profession

A Probationary Scheme.

There were, however, other dangers. Everyone knew about the amateur young lady with a cheque book who came on the stage for the fun of the thing, and this encouraged low rates of pay. How was it proposed to keep out amateurs, if they were willing to pay the fees of the Association? The Association had a probationary scheme, indicated by variously coloured cards for the stages of graduation, and the idea was to recruit from recognised training academies—though private teachers would be so recognised in the case of opera singers, for example. Only in England was it possible for unorganised and unqualified talent to get a living in the profession. In America membership either of the A.A. or of the Actors' Equity Association, is demanded before an actor or actress can appear on the stage. So it ought to be in England, and would be, if only the profession in general could be made to realise that their best interests lay in a united front under the banner of trade unionism.

For the support of the principles embodied in the A.A., Mr. Hamilton made a strong appeal for the Protection Fund—6d. per week for twenty-six weeks—and was strongly supported by Mr. Paddy Duprez, who even went so far as to suggest the strengthening of the Association by an increase of the membership fees.

A sprinkling of non-members were stimulated to fire off a series of questions, to which Mr. Hamilton tactfully responded, both questions and answers being subject to the fundamental necessity of an increased membership. One non-member, an apostle of direct action, expressed himself as ready to join at once, provided that the Association would accept his dictation of its policy. In every case, even to the lady who objected to the "holding of a pistol to one's head," the non-members present were presumably benefiting by the activities of the Association, and it needed no pistol to their heads to persuade them to accept such benefits.

Mr. Hamilton's conduct of the meeting was unanimously applauded. It is probable that the meetings will be continued fortnightly.

AMERICAN ACTORS' UNION.

ENFORCEMENT NEXT SEASON.

The Equity shop principle in New York will be instituted early next season, and will affect all companies not controlled by members of the Producing Managers' Association. It is likely to have far-reaching effects. Players like Margaret Anglin, Henry Miller and George M. Cohan, under the new ruling, will find themselves barred from the stage next season unless they join the Equity or appear exclusively with non-Equity actors, who are decidedly in the minority.

At the meeting of the Council which passed the resolution committing the Equity to an impartial enforcement of the Equity shop the proposal was vigorously opposed by George Arliss, Brandon Tyan, Bruce McRae and Katherine Emmett, but was subsequently adopted with only one dissenting vote.

Actors' Fidelity League Aspect.

It is in the cases of Mr. Miller and Mr. Cohan that the situation threatens to lead to trouble. These producers resigned from the Producing Managers' Association when they became officials of the Actors' Fidelity League at the time of the strike, and are more or less committed not to rejoin the managers' body. The contracts which the Equity will present to these producers next fall will contain a clause specifying that the Equity members of any company shall not be required to act with non-Equity members, which will mean that Mr. Miller and Mr. Cohan, should they desire to act in any of their own companies, must surround themselves only with non-Equity actors.

While it will be possible to select a company composed entirely of Fidelity actors—and it is pointed out that William Collier is now surrounded by such a company in "The Hottentot"—the number of Fidelity actors of reputation is so limited that not many companies could be so organised. Nearly all of Mr. Cohan's companies, for example, have been entirely Equity during the present season, so that if Mr. Cohan himself desires to act in one of his own companies next year, he could not do so unless he joined the Equity. His sudden entrance into the leading rôle of "The Meanest Man in the World," early in the current season, will be a step of the kind that he cannot take next year.

Mr. Miller and Blanche Bates, stars of "The Famous Mrs. Fair," are both prominent Fidelity members—Mr. Miller is President of the organisation—but leading rôles in that piece are being played on tour by Margalo Gillmore, daughter of Frank Gillmore, executive Secretary of the Equity; Jack Devereaux, son-in-law of John Drew, and other Equity members. Should Mr. Miller desire to continue "The Famous Mrs. Fair" on tour next season he would be obliged either to eliminate the Equity actors or rejoin that organisation himself.

In addition to the independent producers of New York, the Equity shop will be invoked in the fall against the Touring Managers' Association, presenting popular-priced attractions; stock and repertoire companies, and all of the many producers operating with Chicago and Kansas City as their bases.

Playwrights' Production.

"Mother Eve," the new play by Mrs F. C. Montagu, a piece originally announced for production by the Playwrights' Theatre company at the Ambassadors last Monday afternoon, had to be suddenly postponed. It is now promised for next Monday week.

Play and Pageant Union.

The revival of Dekker's "The Shoemaker's Holiday," which the Play and Pageant Union are giving on Friday at Hampstead, is not inappropriate just now, except that the two strikes of Eyre's journeymen in the 15th century are fairly simply settled. The play is being produced by Mr. John Garside.

ORGANISING THE CINEMA CROWD.

A.A. AND V.A.F.'S NEW JOINT EFFORT.

PRODUCERS' AWKWARD QUESTION.

As a result of a joint mass meeting, held at the Ambassadors Theatre on Sunday night, the Actors' Association and the Variety Artists' Federation are to make a new effort to organise the cinema "crowd," and with better hopes of success than previously. Another meeting is to be held in six weeks' time to report progress and decide on further plans.

Mr. Fisher-White presided over an attendance which, though small in numbers, was full of enthusiasm. He was supported by Mr. Albert Voyce and Mr. Monte Bayly, of the V.A.F., Mr. Alfred Lugg (secretary of the A.A.), Mr. Clifford Rean, Mr. G. Foster, and other officials of the two bodies.

The chairman explained that the executives of the two bodies had called the meeting because they felt that there was a large body of persons engaged in the important and growing industry who were absolutely unorganised. They knew from their experience that individuals in the face of large managerial bodies commanding a considerable amount of capital were absolutely hopeless in the matter of regulating wages and conditions of employment. They felt, therefore, that those who were engaged in the cinema industry would welcome the opportunity of meeting and discussing ways and means for forming an organisation whereby they could act together, and therefore strengthen themselves.

They had a very pertinent example at the moment of the strength of combination in industry. They had no desire to make any suggestion of antagonism in forming themselves into a protective body. It was for them to consider very carefully whether they were prepared to make some sacrifice to organise themselves into a trade union. (Applause.)

MR. ALBERT VOYCE.

At the outset, Mr. Voyce referred to the fact that that was the first time the two organisations had joined in a mass meeting. No matter how small that meeting was, it was an indication of progress, and he trusted that it would be a forerunner of many other meetings when questions of importance concerning themselves could be discussed and settled. He had for a long long time advocated closer association between the two organisations, who were kindred to an enormous degree, and there was no reason why they should not get more closely associated still. There was so much that could be done, and better done, if they acted together. (Hear, hear.)

Turning to the subject matter of the meeting, Mr. Voyce said it seemed to those in the V.A.F. that many of those who rushed to join them in the first stage of their enthusiasm had not recognised the value of interminable effort. They seemed to expect things to be done without effort. But it took much hard work before the V.A.F. obtained recognition, and it was only by patience and struggling that they at last obtained the victory.

The section they now wanted to organise was not, apparently, very anxious to help themselves. In the early stages they were very enthusiastic. They felt there was something to do; they complained of the conditions under which they worked, and the V.A.F. said they would do all possible to assist them provided they also helped themselves. But scarcely 25 per cent. of the men and women who joined the V.A.F. then had taken the trouble to rejoin. They wanted those who were prepared to stick to their guns to adhere to the movement which they have joined for a particular purpose. Improvements had been effected as a result of their efforts, but there was much more they could do provided the workers would do a little more to help themselves. It seemed as though the crowd-workers were not prepared to help themselves. The question, therefore, naturally arose. "Should they go out of their way to help them?" If those people would not organise for themselves, he did not see why their two organisations should go to any great degree of effort in trying to improve their conditions.

Recruits from Labour Exchange.

At the present moment producers were going to the Labour Exchanges for "crowds," and were employing people who were in no way associated with the theatrical or music hall business or the picture palace. That was not fair. They contended that the best people for film acting were those who had had a close association with the stage. There was no question about that. (Applause.) There were hundreds of actors and music hall people to-day who were in want of engagements and that was one reason why they wanted the workers organised, because so many of their own members who were and still are music hall artists were engaged occasionally in cinema work.

Complaints had been made as to the conditions of work, and they decided that it was time something was done. For weeks they had been trying to get a meeting between producers and their representatives. Sir Oswald Stoll had said that he was very anxious to see the producers represented on the Industrial Council, with a view to organising the cinema industry, and he (the speaker) thought that the better sections of the cinema industry would be only too pleased for organisations like theirs to represent those people. But, as he had said before, if they would not rally round their flag, if they would not stick to the movement, how could they help them. It had been suggested that they should send delegates round to every studio and find out and try to organise these people. They might find out there what really was the intention of the cinema workers. At the present moment it seemed to him that whatever they did they were not likely to obtain the result they hoped for until they got hold of these people. When representatives of the film companies asked them the strength of their movement they guaranteed to say they represented at least 50 per cent. of the workers in the cinema industry, but unfortunately, again he said it, they were dealing—it seemed to him—with a very unreliable quantity, and it was up to them to say whether they should go forward or let these people look after themselves. (Applause.)

MR. ALFRED LUGG.

Mr. Lugg said he regarded the joint meeting as a matter for congratulation. They had endeavoured for a long time to organise the cinema workers. They had both been able to do great things for the cinema workers. They had also endeavoured all they knew to get the cinema workers to join one or other of the organisations in order to get the power to do greater things for them, and, as Mr. Voyce had shown, they had to admit failure.

The one weakness of any union was the proportion of unorganised people that existed in the industry they were trying to organise. (Applause.) The great weakness of the V.A.F. and the Actors' Association, or any association, was the non-member, and the great weakness of the workers employed in the cinema industry was the fact that the majority of the people were unorganised.

Now, they said—and rightly said—that the cinema industry was the legitimate ground for employment for recognised actors and actresses. Many of their members had definitely left the legitimate stage and were confining their activities to the cinema. But the producers and others controlling the industry were trying to employ outsiders because they realised that they (the Associations) were trying to organise the cinema industry, and they realised that every person had somewhere hidden away in their souls the desire to act. Every child was an embryo actor. And the producers realised that they could set off this inherent desire to act against all the endeavours on their side to organise the industry. Therefore, it was up to every one of their members who were compelled to devote their time to the cinema industry to join either one of the two bodies. But if their members were not prepared to act as missionaries it was not possible for either organisation to do anything for them if they would not help themselves.

One of the great mistakes their members made was to think that because they were trade unions on executive councils, these councils could achieve any and every object they desired. That, unfortunately, was an idea many of their members had. It was utterly impossible for any movement to achieve any of its objects unless each and every individual member was prepared to do his part.

He was becoming convinced that the majority of the people in the cinema industry were not prepared to play any part, much less their entire part. They would suffer more than they imagined by their refusal to be organised. It was a new and growing industry, and if the members of their organisations were prepared to help them to organise, if the people working were prepared to join either of the Associations, they could get everything they legitimately required. On the other hand, if they were not prepared so to organise themselves, it was utterly impossible for either or both of the organisations to do anything for them, and they—and they alone—would be the sufferers. That meeting was called in order to support a strong movement for unionising the people who worked in the studios. It was quite possible that from weak beginnings great things would materialise. Should they go forward and endeavour to do everything they could to raise the status of the workers in the cinema industry? (Applause and cries of "Yes.")

MR. MONTE BAYLY.

Mr. Bayly pointed out that the combined membership of the two bodies, as represented at the Trades Union Congress, was 12,000. That meeting represented about 100. The V.A.F. started the agitation last September, and they had at last combined. If only they were federated strongly, there was nothing they could not accomplish. They had everything in their power. At present the two Councils were trying to draw up a contract for pantomime and revue. When their combined efforts were solidified, and they presented them to any set of managers—touring or otherwise, and said that was the ultimate, final, and absolute demand, they would get it. But it all depended on the loyalty and solidarity of the members.

Proposed Cinema Contract.

They drew up a form of cinema contract, more especially for the crowd worker, and they arrived at some sort of a solution. They called a meeting of producers at the Industrial Council offices, and three gentlemen turned up. They talked over and agreed on various items, and later called another meeting. They, the actors, turned up, but the producers did not—they gave them a very good, hearty bow. (Laughter.) They were then up against a wall. They had another meeting, and found that they had not officially communicated with the Incorporated Association of Cinematograph Manufacturers, so they wrote to them for a meeting.

They had a reply from Mr. Brooks Wilkinson, who wrote:—

> I have to inform you that I submitted your communication relative to a cinema contract to a meeting of the British Film Producers' Committee of my Association. Whilst the members fail to see the necessity of changing their present procedure in respect to the employment of crowds for film production my Association is prepared to consider the proposals of any union of employees if they can prove that their membership includes at least 25 per cent. of the steady and regular workers of the industry. Perhaps you will be good enough to let me know whether you represent that number.

"Do we represent 25 per cent. of the regular crowd workers in film work?" inquired Mr. Bayly. When they started the cinema section they had 260 in that particular section. Of that number only 57 renewed their cards. That did not look very helpful for going forward. He would admit that people who joined may have done so under a misunderstanding, thinking that they were a benevolent institution for finding work. They were never formed to find work for people. He read the circular issued to cinema workers to substantiate his claim.

The V.A.F., he said, was fully occupied with forward movements, and the A.A. was also occupied. But if there was the slightest scintilla of hope of getting the cinema workers to organise, the officials of both organisations were prepared to help. They were out for the betterment of the calling, and would pledge themselves to use every endeavour to help forward the organisation. But if they would not be saved—(laughter)—why should the Associations give their time and money to the detriment of their regular work? They were still willing to help, but if the people concerned would not help themselves then he, for one, would not worry any more about them. (Applause.)

Mr. Charles West, of the Stunt Club, suggested that they should have a meeting open to the whole of the profession and then submit their ideas. At present they were simply talking to those already in the Association.

Mr. Preston said he was one of the three who started the section. When they went to the V.A.F. they took 250 members. He thought, with all due deference, that the reason so many members had withdrawn or had not renewed their cards was that the fire had been allowed to go out. (Hear, hear.)

Mr. Chris Walker emphasised the importance of organising, and expressed the hope that something would be done. He suggested that all present should turn themselves into delegates and bring in more members.

After some further discussion Mr. Clifford Rean moved

That this joint mass meeting of the A.A. and V.A.F. instruct their respective executives to use every endeavour to organise all performers engaged in the making of moving pictures, and that a Joint Committee of the A.A. and the V.A.F. be at once formed to decide upon ways and means to this end, and that this committee reports the result of same to a joint mass meeting to be held in a theatre mutually agreed upon on May 22, 1921.

Mr. Rean spoke of the many evils which had grown up in the industry, and said that many people had come in because they regarded it as a lark. One guinea was formerly the regular price for a day's crowd picture work. Then later on, when these people came in because it was such a lark, the price was cut down to 15s., and recently they had heard of cases where 11s. only was paid. After paying fares to the studio, providing a meal, and paying agents' commission what was left? They could be getting down to 7s. 6d., or even less, especially as producers were going to the labour bureaux. There were plenty of people ready to do the work, not thinking that they were doing the legitimate actor out of a job. A definite fixed minimum salary must be established for a day's work in the cinema world, and to that end the two bodies—the V.A.F. and A.A.—had drawn up a just contract which they hoped would be established in due course. But unless they could show that they had 25 per cent. of the workers it was hopeless to go forward to approach the producers. The executive could not do it. It rested with every individual member of the association to persuade cinema workers to join up. (Applause.)

Captain de Villiers seconded the resolution.

Mr. Clark suggested that everybody present should guarantee a number of new members for the next meeting. He would guarantee 24. (Applause.)

Mr. Hardie Gunn spoke about young Society ladies doing film work, and suggested that something might be done to stop it.

The chairman remarked that that would be very simple if they had 50 per cent. of the workers organised.

Members of the committee of the cinema section of the V.A.F. complained that they have not been notified of the meeting, and asked why the committee had not been called together.

Mr. Voyce explained that the committee was an advisory body, and there was really nothing for it to do. He gave details of the Executive's efforts to show that matters had not been allowed to slide, and repeated that it appeared that the workers themselves were not anxious to go forward.

Mr. West asked if they had any idea of what number the 25 per cent. would be, and Mr. Lugg said that was the difficulty. They were asked to prove that they represented 25 per cent. How that was to be done he did not know. They might have to picket the studios and tackle all the workers; and then add them all together. (Laughter.) It seemed as though the producers had placed them in a position where they could not prove their standing.

Eventually the resolution was carried unanimously, and the meeting concluded with a vote of thanks to the proprietors of the theatre for the loan of the building, and to the chairman for his conduct of the meeting.

KEEP THE PUMPS GOING!

TO THE EDITOR OF "THE ERA."

Dear Sir,—A great deal of concern has just been evidenced in the case of the flooding of coal mines, and a great effort made to keep the pumps going. Mark: this refers to coal. When the theatrical "mines" are in jeopardy will the same interest assert itself? When wholesale restriction and repression have driven the employer of actors to more profitable and more comfortable enterprise, leaving dramatic art to amateurs, will the man in the street stagger at the calamity? Hardly. The most that can be expected of him will be a contemptuous smile as he crosses the street to the newest supercinema.

The public decline to place frolic before fuel. Furthermore, whereas amateur colliers are few, amateur actors are legion. Years ago an experienced actor told me the best acting he had ever witnessed was by amateurs. And, after all, what the patron, who pays the piper (actor), thinks counts for more than the narrow opinion of the johnny in cap and gown at the academy. Far wiser to recognise folly before indulging in it than to regret it afterwards in vain.—Yours faithfully,

RICHARD HENRY LACE.

The Actors' Association, London,
April 11, 1921.

Navy League Ball Postponed.

In view of the coal strike and the present national crisis, it has been decided temporarily to postpone the Navy League Ball, which was to have taken place on April 27. All the money received for tickets and boxes will be refunded.

WARRIORS' DAY PERFORMANCES.

ADDITIONAL RETURNS.

LORD HAIG'S APPRECIATION.

Lady Tree, who is a member of the Executive Committee which organised Warriors' Day, received the following cable from Lord Haig:—

"Heartiest congratulations on the success of Warriors' Day. Very grateful thanks to you, to the committee, and to all generous comrades.—Haig."

"MAID OF THE MOUNTAINS" SOUVENIR.

Messrs. Macdonald and Young handed to each of their companies on tour a souvenir copy of the score of "The Maid of the Mountains"—which Messrs. Ascherberg had generously bound—for sale on behalf of Earl Haig's Fund on Warriors' Day. The scores were all sold at the respective theatres where the companies were playing, and realised the gross sum of £55 10s.

KINGSTON EMPIRE.

The Warriors' Day matinée at the Kingston Empire was furnished by The Quaints; the Daring Dinnies, the well-known dancing and pedestal act; Sanford and Lyons, in original comedy and dancing; the Skating Nelsons; Haydee's Miniature Theatre, the smart marionette act; the Ko-Ten-Ishi Troupe of conjurers; Kitty Denton's Eight Rays of Sunshine; Les Brissons, the Danish dancers; and Coram, the popular ventriloquist. Mr. C. T. Doe, the resident manager, was able to supplement Lord Haig's Fund by £61 1s.

BEDFORD.

We are informed that the total receipts of the Bedford Warriors' Day matinée will amount to about £250, a result on which the hard-working local committee are heartily to be congratulated. The chief items in the Bedford receipts were as follows:—Patrons' subscriptions, £110; taken at the doors, £83; street collection in County Theatre procession, £20; sale of souvenir programmes, £19 12s. 6d.; sale of autographed photographs (about), £10. In addition there are several smaller amounts, including £5 from a performance at Lidlington. Cinema Sunday brought in about £60 from Messrs. Blake's picture houses at Bedford and Hitchin, and £50 from the Bedford Picturedrome.

CARLISLE.

A matinée was given at Her Majesty's, under the auspices of the Carlisle Citizens' League. The Welfitt-Gray Repertory Co. presented the comedy, "Lady Windermere's Fan," with Mr. Cecil Gray as Lord Windermere, and Miss Ann Welfitt as Mrs. Erlynne. This was followed by a concert by The Spots, including D. Bell, Loveday Gibbings, Dulcie Lightfoot, L. Lightfoot, H. Robson, and Hilda Graham, pianiste.

DEWSBURY.

A concert given at the Dewsbury Empire attracted a large audience. The two local amateur societies provided the vocal items, and Mr. E. G. Summerfield's Empire Orchestra, the Whitehall Orchestra, largely augmented, supplied the musical portion of the programme. Songs were rendered by Messrs. Doris Ward, Florence Roberts, E. Wilcock, and E. Beaumont, and Messrs. Tom Wright, J. A. Fox, Harry Pickles, J. T. Davenport, and A. Porrett. Miss Nellie Heald and Mr. F. Crawshaw, elocutionists, also added to a most excellent programme. Messrs. John Fearnley and John Regg acted as accompanists. At the close Mr. J. H. Asquith voiced the thanks of the committee to Messrs. Smiths for the use of the Empire, to the Mayor of Dewsbury for his presence and support, the various donors and patrons, the artists and orchestra, and all who had worked to make the effort a success. Approximately £150 will be handed over to the Fund.

EDINBURGH.

We should have stated, in our notice of entertainments in Edinburgh in aid of Earl Haig's Fund that a repeat performance of "Weir of Hermiston" was given at a matinée on Tuesday, March 29, in the Theatre Royal. The cast was the same as in the original production with one exception, Mr Finlaycon Gould, who played the title-rôle with distinction. Mr. W. Scott Buccleuch, the business-manager of the theatre, has been energetic in helping the fund, and the crowded audience which filled the house must have given him a feeling of satisfaction.

GLASGOW AND DISTRICT.

A sum of £104 has been forwarded by the 1st V.B.H.L.I. (disbanded) to the Officers' Association Fund, to which Glasgow has now contributed £118,602. In connection with Warriors' Day Fund the following donations have been received: Entertainment at the Picture House, Ayr, £88; entertainment by the Arcadia Picture House, Ltd., Glasgow, £51; concert at Southwick, £23; entertainment at the Picture House, Kilwinning, £6; entertainment at Westburn Picture House, Newton, Hallside, £4.

The proceeds, over £57, from the entertainment given in the Imperial Picture House, Paisley Road Toll, Glasgow, on Warriors' Day have been handed over to Earl Haig's Fund.

HANLEY.

An attractive programme has been drawn up for the Potteries theatrical Warriors' Day, entertainment on Sunday, April 24, at the Grand Theatre, Hanley. The arrangements are in the hands of Mr. A. Bulmer, manager of the Grand Theatre and Theatre Royal, who has secured the services of the following: Beatie and Babs, in "Frivolous Fragments"; the Hudson Quintette (violin, piano, flute, piccolo and 'cello); Milton Hayes, in song and story; Osborne and Perryer, in comedy sketches from life; Edna Latonne, refined impersonator; Madge Bilton Max, in "Domestic Amenities"; the famous Foden's Band (conductor, Mr. T. Hynes); the Potteries Choral Society (conductor, Mr. Carl Oliver); and Mr. W. T. Bonner, the well-known local accompanist. Seats are selling very satisfactorily.

HEREFORD.

At each performance last week Mr. Stanton Jones organised collections on behalf of the fund, and read Earl Haig's appeal from the stage, to which audiences responded most generously. The Kemble Theatre's effort culminated with a matinée of the revue, "Heads or Tails," the whole of the artists, orchestra, and staff giving their services. In addition the one-act play, "'Op o' Me Thumb" was presented by the Hereford Amateur Dramatic Society. The total amount realised at the Kemble Theatre was £158 14s. 3d. The special pictorial concerts held at the cinemas on Sunday evening in aid of the fund were all well attended.

HITCHIN.

Warriors' Day at Hitchin and the district produced, among smaller amounts, the following: Blakes' Theatre, £26 10s.; Playhouse, £26 8s. 6d.; Stevenage Cinema, £2 15s. Sums raised locally by concerts included the following: Stevenage, £28 6s.; Little Wymondley, £35 8s.; Graveley, £15 15s.

KETTERING.

Warriors' Day performances have taken place at all four cinemas at Kettering—the Victoria, the Pavilion, the Hippodrome, and the Empire—the various proprietors generously giving the whole of the proceeds to Earl Haig's Fund. Besides well-chosen pictures, the programmes comprised songs, &c., by popular local artists.

LOUGHBOROUGH.

A successful sacred concert was given at the Theatre Royal, Loughborough, on Sunday evening. A capital programme was arranged by Mr. W. H. Deacon, the manager, which included Mme. Dorothy Carter, Miss Gladys Tonner, Mr. Owen Parry, Mr. W. H. Deacon, and selections played by the augmented orchestra, which included a quartette of 5th Leinsters.

The proceeds will be given to the ex-Service Men's Fund.

NORWICH.

"The best laid plans of mice and men gang aft agley." With all Messrs. Bostock and Fitt's arrangements completed for what would have been a gala performance with an all-star programme at the Norwich Hippodrome last Wednesday afternoon, the postponement of the Prince of Wales' visit at 36 hours' notice, as the result of the industrial upheaval, caused bitter disappointment in the East Anglian capital. Although the original notification said the visit was "cancelled," Messrs. Bostock and Fitt clung to the hope that the visit was only deferred, and a subsequent notification showed that this is the Prince's intention. Practically all the best seats in the Hippodrome had been booked for last Wednesday's performance at enhanced prices, but in the absence of the Royal visitor Messrs. Bostock and Fitt decided upon a postponement, and the performance is now in a state of suspension pending a new date from the Prince. A Warriors' Day performance at the Theatre Royal, which is also under the management of Messrs. Bostock and Fitt, is also suspended.

Owing to the strangely narrow-minded view of a majority of the local magistrates, who refused the joint application of the proprietors of the seven cinema houses in the city for a special Sunday licence, the intended effort of the cinema proprietors has fallen through.

SHEFFIELD.

The theatres' and music halls' tribute to ex-Service men on Warriors' Day took the form of a matinée at the Hippodrome, which was crowded to its fullest capacity, and many had to be refused admission. The excellent and varied programme of 23 items was contributed to by Mike S. Whallen, Betty Barclay and George Glover, H. J. Corner's "Symphonia." The Gladiators, Jack and Tommy, Nelson and Nelson, Joe Holman, Henry Adnes, Harry Raymond, Mabel Maurice, Beryl Price, Evelyn Ray, Primrose Hill, Heather Evans, Johnnie Schofield, Bobbie Macaulay, De Biere, George Bass, Fulgora, Willie Rolls, Estelle King, Hayden and Nevard, the Mellow Dees, Melvin and Mayo, The Kirbys, the "Belle of New York" chorus, and the Sheffield Orpheus Male Voice Choir. The combined orchestras were under the direction of Messrs. W. Bingley, A. Green, W. S. Martin, H. Westnedge, and H. Stone. The organising of the matinée has been carried out by an efficient committee, consisting of Messrs. H. C. Savage, R. Sicebotham, M. Mahoney, A. R. Walker, T. Maurice, R. Martin, with Mr. J. E. B. Beaumont as chairman and secretary. The result of their labours will contribute over £400 to Earl Haig's Fund.

ST. HELENS.

The principal Warriors' Day attraction took the form of a grand concert at the Theatre Royal, where, by the courtesy of Mr. Harry E. Johnson, who for the past few weeks has been working energetically as representative in St. Helens, a splendid entertainment was given to a large and sympathetic audience. In addition to the appearance of the St. Helens Orchestral Society (under the conductorship of Mr. G. Groves), three of the artists forming part of the Carl Rosa Opera Co.—Miss Eveline Bailey, Mr. Furness Williams, and Mr. John Kelly—contributed to the evening's programme.

SHENFIELD.

As a result of the Warriors' Day concert held at the Drill Hall, Brentwood, a sum of about £70 was realised for Earl Haig's Fund. Miss Christine Morrell (pianist), Mr. Arthur Helmore (humorist), Mr. Walter R. Lampriere (violinist), and Mr. Ralph Smith (vocalist), supported by local artists, contributed to a very successful programme.

SOUTH SHIELDS.

A carefully compiled approximation shows that the aggregate attendance at the various places of entertainment in South Shields was between 11,000 and 12,000 people. And many of the places could have been filled twice over, hundreds of people being turned away disappointed. The events of the week have necessarily involved a great deal of enterprising energy and self-sacrifice on somebody's part in particular, and everybody's part in general. The hon. secretary, Mr. Edwin Winter, has not spared himself in any way, and has cheerfully borne the brunt of the work in which he has been excellently assisted by the Mayor (Councillor A. D. Johnston), Lieut.-Col. R. Chapman, C.M.G., the latter acting as chairman, Capt. Julian Bainbridge, and Mr. W. S. Bainbridge—who were joint treasurers, with Lieut.-Col. Chapman—the chief constable, and others. It is expected that a good sum will be raised.

Queen's and Scala.

A night of delightful music was spent at the Queen's. The orchestra, under the capable conductorship of Mr. J. Todd, was augmented for the occasion, and among other items rendered was, appropriately, the grand march, "Honour to the Brave," a spirited composition dedicated to the heroes of Rorke's Drift. The Apollo Quartette—Messrs. W. Trelease, M. Todd, A. Todd, and J. Swan—were enthusiastically complimented for their excellent concerted efforts. Mme. Belle Herkes, A.R.C.M., sang in capital voice and was encored; and immensely popular were the 'cello solos by Mr. Wilfred Ellis; the flute and piccolo solos by Mr. Lambert Flack; and the songs by Mr. Norman Trinder. The concert was arranged by Mr. S. Dring, the manager for Mr. Thompson, and the whole of the staff gave their services voluntary.

Picture story and music vie with each other in excellence at the Scala Theatre. The special orchestral numbers were the overture "William Tell," ballet music from "Faust," "The Gondoliers," and the "Garden of Allah" suite, the whole being exquisitely rendered under the directorship of Mr. Caradoc Davies. Huge applause was given to Mr. G. Grey, violin soloist; Mr. J. A. Eagle, organist; and Mr. A. Colbarne, piccolo soloist, for their individual efforts; and a musical monologue by Mr. J. C. A. Willis, who is an able elocutionist, was also warmly applauded by the house. The pictures were intensely interesting and pleasantly varied, the whole entertainment being given under the management of Mr. Geo. Dunn, manager of the Scala, who was supported by the members of his staff.

The total donations now amount to £207 9s. Additional subscriptions include the following:—

Per Mr. E. Winter: John Readhead and Sons, Ltd., luncheon room, £6; Mr. C. W. Taylor, £5 5s.; Lieut.-Commander C. R. R. Taylor, £2 2s.

General Fund: Blagden, £5 5s.; Anon. (to buy tickets for wounded ex-Service men), £3 3s.; Mr. W. A. Armstrong, £2; Anon., £1 1s.; Mrs. Muir, 10s. 6d.; Mr. M. Kossick, 10s. 6d.; Miss Gibson, 10s.; Masters R. and N. Chapman, 5s.; Anon., 2s.

STOCKPORT.

Members of "A Trip to Paris" company appeared under the direction of Mr. William Revill at a special matinée at the Theatre Royal, Stockport.

WEST HARTLEPOOL.

In the Hartlepools special arrangements were made to give entertainments at all the places of amusement to swell Earl Haig's Fund. At the Palladium, Hartlepool, there was a variety matinée, for which an un-to-date programme was provided.

On the same afternoon, at the Grand Theatre, there was also a special matinée, under the patronage of the Mayor and Mayoress (Councillor J. W. and Mrs. Boanson), when a number of local artists gave their services. Mr. Arthur Hinton's company also presented the last scene from "The Sorrows of Satan," and artists from other local halls contributed to the enjoyment of the programme.

At the Empire Theatre a very successful matinée was held on the Saturday, for which a very entertaining programme was arranged. The West Hartlepool Operatic and Dramatic Society gave their services, and were supported by members of Mr. Harry Day's "Jingles" company, which was much appreciated by a very large audience.

BEN GREET STUDENTS.

Of the four items of the programme given at the Bijou Theatre, Bedford-street, by the students of the Ben Greet Academy of Acting on Tuesday, April 5, we much preferred that of Sir Arthur Pinero's clever domestic episode. "Playgoers," and Messrs. Fewlass Llewellyn and Creagh Henry, the instructors of the Academy, are entitled to special credit for their pupils' admirable rendering of this play. The best individual performance was the Odd Man of Bernard Patching, who, indeed, made the character such a very "odd man" that whenever he was on the stage merriment and the audience were on intimate terms. Excellent, also, were the apologetic Housemaid of May Whittaker, the lachrymose Cook of J. B. Harrison, the slovenly Kitchen Maid of Jenny Lovelock, the chic Parlourmaid of Sybil Sutherland, the "Pecksniffian" Useful Maid of Muriel Rugman, the attractive young Mistress of Betty Nelson, and the perplexed young Master of H. B. Hoare.

In their presentation of scenes from three classical costume plays the students were not so successful. The most meritorious characterisations in "The School for Scandal" scenes were those of Charles Nield as Crabtree, Miriam Liddell as Mrs. Candour, and H. B. Freeman as Joseph Surface. Vera Davis was inexpressive as Lady Sneerwell, and Bernard Patching—whose forte is obviously low comedy—lacked dignity and distinction as Sir Peter Teazle, although he spoke his lines very clearly. Betty Nelson made the prettiest and most charming Lady Teazle one could wish for, but her acting suggested a modern flapper just out of the schoolroom, rather than Sheridan's arch and purposeful young wife. As Maria, Jenny Lovelock looked the part, but seemed afraid to raise her voice or to show any animation. Several ladies in the cast of this performance had to "wear the breeches," and it must be conceded that they all did it very gracefully. Sybil Sutherland was assured and jaunty in her boyish characterisation of Charles Surface. Violet Patterson made a diminutive but dashing Sir Benjamin Backbite, and the third "male impersonator," J. B. Harrison, would have been much better in the part of Snake had she not dropped her voice at the end of every sentence.

In Scene III. from the Third Act of "Othello," H. B. Freeman's clear enunciation stood him in good stead as Iago, but J. Calverley as Othello was not quite so satisfactory. In fact he "tore passion to tatters" so exuberantly that it was not always possible to catch what he said.

In the "Twelfth Night" scenes, Bernard Patching as Feste, H. B. Freeman as Malvolio, and Sybil Sutherland as Maria, all deserved special mention.

The Actors' Church Union Fête and Sale at Caxton Hall on Friday afternoon, June will be opened by Princess Marie Louise.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MR. TOM TAYLOR.

The name of Tom Taylor is familiar to all members of the orchestral world, and, like most of them, he started his professional career very early in life. It was while playing as one of the first violins at the Adelphi Theatre, London, thirty years ago, that he conceived the idea of forming a high-class band of his own, a project which soon became an accomplished fact. The first engagement of the newly formed orchestra took place in the Galleries of the Royal Society of British Artists, and while conducting that evening he was favoured with engagements from several members of the audience. Two of these bookings resulted in the most important introductions of his life, for they led to his being appointed as musical director to the Portman

[*Photo., Swaine, Bedford.*
MR. TOM TAYLOR.

Rooms Co., a position he held for twenty-five years, and a succession of engagements in the Galleries of the Royal Institute of Painters in Water Colours, lasting upwards of twenty years.

During this period, Mr. Tom Taylor had the honour of superintending the musical arrangements for hundreds of notable gatherings at the famous Piccadilly Galleries, the presence of Royalty frequently adding to the importance of the occasion. The receptions held there by Lord and Lady Strathcona in those days were events never to be forgotten, for their visitors often numbered nearly one thousand, and represented the most distinguished people in the world, the scenes in the Galleries being memorable for their brilliance. In recent years Mr. Taylor felt a keen desire to relinquish some of the responsibilities attaching to business of this kind, and sought to take up the quieter side of professional life by adapting suitable music to really good films. In October of last year he was appointed one of the musical directors to Blake's Theatres, Ltd., of Bedford, &c., and took his place as conductor at the Bedford Palace, where he was fortunate enough to find a highly competent orchestra, capable of performing difficult programmes without rehearsal. Since then the band has reached a high state of efficiency, and the task of fitting music to the splendid films put on by the owners of this well-known picture house is of absorbing interest to Tom Taylor. Meanwhile his London business is in good hands.

MR. EDWARD CLARK'S CONCERT.

The first of Mr. Edward Clark's four orchestral concerts was held at Queen's Hall on Friday. The programme was interesting. It included a new song cycle for voice and orchestra, "The Bard of the Dimbovitza," by Arnold Bax. There is rather too much sameness in the treatment of the five songs, but the orchestration in all is extraordinarily clever and full of expression. Miss Ethel Fenton delivered the declamatory voice part, making a good deal of its many dramatic possibilities.

Mr. Clark brought skill and assurance to his task. Not the least of his qualities is a just sense of climax, which had scope in Stravinsky's "Fire Bird" Suite. His performance of this was brilliant, and the audience were enthusiastic.

The Storm Music written by Arthur Bliss for Miss Viola Tree's production of "The Tempest" was performed in a darkened hall to add to the effect. Although perhaps hardly as "terrifying" as the composer meant it to be, it is decidedly impressive in its way.

TWO CONCERT-PARTY SONGS.

"In Her Dear Smiling Eyes," a song with words by Ethel D. Batt and music by Herbert J. S. Carter, describes the sensations of an inflammatory youth on receiving a glance from a passing pair of eyes that smiled and then looked down. The ending is both dramatic and happy. They meet; and "he" is left gazing into the eyes, that still smile and keep on smiling only for him. Seaside concert parties could hardly hope to find a number more surely calculated to touch responsive chords in the breasts of their audiences. Mr. Carter's music has the right enthusiastic glow and vitality. It rises to quite a pæan of joy at the climax; and there are opportunities for effective display of high tones.

The attraction of "Float, Float, My Bonny Boat"—by the same writer and composer—lies in its charming melody, which is lazily, lullingly, rhythmic. Mezzo sopranos and contraltos will enjoy singing it.

THE "MYSTERY" VIOLINIST.

A special engagement at Romano's Restaurant is that of M. Paul Belinfante, remembered as the "mystery" violinist who did such god work for the unemployed recently. M. Belinfante leads the May Walter Quartette that now occupies the musician's gallery in the evenings.

The Mayfair Trio.

Gratifying success attended the concert at Wigmore Hall organised by the Mayfair Trio on Thursday last in aid of "Warriors' Day," and as a result £102 has duly been handed in to Lord Haig's Fund.

CONCERTS OF THE WEEK.

KINGSWAY HALL.

The String Band of the Royal Horse Guards gave pieces by composers belonging to most of the musical nations at the Kingsway Hall concert on Saturday night. Schubert stood for Germany, Bizet and Gounod for France, Offenbach for both, Verdi for Italy. Even the native composer was not left out; Eric Coates' "Miniature Suite" had a place in the list. The band's conductor, Lieutenant Manuel Bilton, seems able to get every effect he wants out of his men. They are responsive to a degree to his calls upon them.

Miss Ethel Bilsland, the soprano, was one of the soloists. Her singing of the "Jewel Song" was much admired; of "Down In The Forest," her first encore, even more, because of the beautiful quality of her pianissimo high tones in that very popular song of a popular composer. The other vocalist, Mr. Stewart Gardner, is a good bass-baritone, and an artistic singer. His phrasing and the control he exhibited in "Myself When Young" were alike excellent. There were organ solos, always a welcome item in the programme, from Mr. Frank Idle, and recitations from Mr. Cyril Lidington, who made the great story of "The Revenge" live as vividly for his hearers as a happening of yesterday. Mr. Stanley Collins's "magical problems" and juggling tricks were as seasoning to the musical and dramatic dish. He will certainly be called upon to whet the Kingsway Hall-ites' appetites on some future occasion, so much were his efforts appreciated.

AN AMATEUR ORCHESTRAL CONCERT.

It was heartening to find a movement—the first—from Schubert's "Unfinished" Symphony set down for performance in the programme of the Port of London Authority Amateur Orchestral Society concert at the Cripplegate Institute on Friday night. It stood as guarantee of the enthusiasm and high aims of the members and of their conductor, Mr. Frank Ayliffe. Most amateur orchestras seem able to rest satisfied on a diet altogether made up of musical frivolities. Light pieces there were in the Society's scheme, such as Suppé's "Morning, Noon, and Night," Delibes' "Coppelia" music, and the Edward German dances to "Henry VIII."—since, as the Hon. Secretary frankly states, "a taste for great music has to be gradually encouraged among the Society's supporters." As might have been expected, the Symphony found out the players' weaknesses, which were chiefly in the under parts. Still, the results were encouraging enough, and distinctly creditable to all concerned when it is remembered that no professional aid was requisitioned for the public performance (as is so often the case), and that the orchestra is but a year old. In other things the balance was better and greater confidence backed the playing. Ganne's "Le Père, La Victoire" march went with "go" and good rhythmic swing. The brass showed up well in this; and the wood-wind—another department in which amateur orchestras are generally deficient—came out excellently in the melodious "Orientale," one of the two very attractive pieces written by Mr. Ayliffe, which went to prove that he knows how to produce "Eastern" atmosphere as well as another. In Mr. Ayliffe the Society has a great asset. They are fortunate, too, in their leader, Mr. W. Aitken, whose playing, as a solo, of O'Connor Morris's arrangement of the "Londonderry Air" had real merit, and in their hard-working, capable accompanist, Mr. A. W. Carter. One of the two singers was Miss Edith Furmedge, who has a fine, dramatic contralto; the other was the popular baritone Mr. Tom Howell.

WIGMORE HALL.

The League of British Artists' concert at Wigmore Hall on Saturday night brought forward some promising young performers. Miss Betty Colby-Evans, a light soprano, sang with great ease and nice taste. Her high tones are very fresh and sweet, and her voice of excellent quality all through. Mr. Trevor Owen, who has a good natural tenor, would have done better to sing the "Prize Song" in the first half of the programme. It was hardly fair, either to Wagner or to himself, to leave it until the very last item. The song is well within Mr. Owen's powers. Miss Veronica Rosina's folk songs, sung to her own accompaniment, played on the Celtic harp, were quite delightful. She has a pretty, musical voice, which she uses artistically. Miss Peggy Norton and Mr. William Bradfield sang pleasantly together in duets—particularly in the quieter ones—and separately, in some of the well-known English songs which were a feature of the programme. Mr. Allan MacNicol managed a powerful bass-baritone well in Ireland's "Sea Fever"—a fine song; and Miss Amy Jesty introduced a new song, written by a member of the League, Mr. Thos. A. Brown, called "A Norse Lullaby." There were solos from Miss Marjorie Truelove, a pianist whose touch is sympathetic and whose playing of Grieg's "Puck" was delightfully clean and crisp; violin pieces played in good style by Miss Violet Waring; graceful dancing by Miss Marie Razon; and some very acceptable humorous monologues from Miss Stella McFarlane. Mr. Charles S. Marks showed himself an alert and helpful accompanist at the pianoforte. The concert was under the direction of Mr. J. Hedley Drummond.

J.A.T. LITERARY SOCIETY.

The J.A.T. Literary and Social Society started their summer session with a well-attended concert at the Dean Hotel on Sunday, the 3rd, the programme of which included the principals of the "All Black" revue company. Willie Robbins sang and danced with his usual exuberance, Bert Russell gave two fine chorus numbers, Ella Minto also pleased with rag chorus numbers, and John Mounsey proved himself an able comedian. G. H. Carlisle entertained with rag burlesques of well-known operas. Sadie Hopkins and John McKenny, two of the Southern Syncopated Orchestra, harmonised in negro melodies. Jack Resensberg impersonated Julian Rose successfully, in his screaming "Levinsky's Lamentations." Alf Kirk displayed humour in two comedy numbers; and Stella Spiegal proved herself a soprano of noteworthy ability. Tubby Stevens, the diminutive humorist, caused much laughter. F. J. Woolf was an able accompanist; and J. Ellis was responsible for the management of the show.

N.S.L. CONCERTS.

WATFORD PALACE THEATRE.

The Broomwood Octette, under the direction of Mr. E. A. Johnson, made another welcome appearance on Sunday last. Mr. F. Windcott again most ably conducted. Contributions to an excellent programme included the valse from "The Naughty Princess," a selection from "La Boheme," Corri's entr'acte, "Baby's Sweetheart" (for which an encore was demanded, the intermezzo from "Cavalleria Rusticana," and the morceau, "El Relicano." Miss Nancy Oldfield came in for a great reception for the charming manner in which she sang Wood's "Garden of Happiness," her encore number being "The Dancing Season." Mr. Milton Stanley was in capital form, and sang in the shape of encores "Memories Before Eventide," with violin obligato by Mr. F. Windcott, and "Nirvana." Miss Violet Stevens and Mr. Jack Richards greatly amused the audience with their humorous duets. Mr. George Ellis, a very clever entertainer, showed his versatility as an elocutionist by reciting the Uriah Heap and David Copperfield scene from Dickens as it would probably be done by a Welshman, Irishman, Joe Elvin, and Mr. Chu Chin Chow. Miss Lily Cover made an efficient accompanist.

CAMBERWELL PALACE.

For the instrumental portion of the programme at the Camberwell Palace on Sunday evening the excellent band of H.M. Irish Guards, under the direction of Lieut. Chas. H. Hassell, was responsible. The opening selection was Massenet's suite, "Neapolitan Scenes," and quite to the taste of the audience were selections from Haydn Wood's popular songs and of "musical snapshots" by the conductor. The soloists were Corporal Peter Wilson and Sergeant Underhill, the first-mentioned being encored for his cornet solo, "City of Laughter, City of Tears," and the latter scoring with a piccolo solo, "The Lark's Festival."

Mr. Ernest Bertram sang with good effect "I Dream That I Hear You Singing," and as an encore "The Carrier's Courtship." Miss Annie Coxen gave a pleasing rendering of "A Summer Night," and Mr. Richard Ripley gained a double encore for his admirable singing of Easthope Martin's song, "Bridal Dawn." Miss May Blyth was successful with "The Smile of Spring" and "The Moon Song"; as an encore she sang "Annie Laurie." These vocalists also met with a favourable reception on making their second appearance. The programme was pleasingly diversified by humorous stories by Mr. Walter Fullerton, a popular entertainer.

A SOPRANO'S RECITAL.

Miss Elizabeth Nichol's pretty light soprano voice, clear and pure as the lark's note, is heard at its best in such songs as Nicholas Gatty's "Sae Early"—a carol of joy chanted by a Scottish lassie on her way to a meeting with her true love at sunrise. This was so much liked that its repetition was demanded when Miss Nichol sang it, to the composer's accompaniment, at her recital at Æolian Hall on Wednesday. She was very successful in creating the atmosphere of deep quiet suggested in Mr. Gatty's "Evening," a setting of Frances Kemble's words, and a beautiful song. Two new Chinese songs by Granville Bantock, interesting, and very characteristic of his style, were included in the programme, "The Red Lotus" and "The Peach Flower." Mr. Albert Visetti and Mr. S. Liddle also shared in the duties of accompanist.

STUDENTS' DUETS.

The novel feature of the programme given by Mr. Lauritz Melchior and Mr. Holger Hansen at their recital at Wigmore Hall on Wednesday was the "Gluntarne"—famous students' duets written by the Swedish composer, Gunnar Wennerberg, eighty years ago, for a musical club in the university town, Uppsala. "Glunt," in Swedish, is "boy"; and the student of the duets figures as the eternal youth—a sort of university Peter Pan, who refuses to grow up and sit for examinations. The "Gluntarne" deals with punch, sunsets, and serenading, practical jokes and country jaunts, and the perpetual hard-upness peculiar to students—with nearly everything, in fact, but study. The music reminds one very much of the songs sung by German students, now humorous, now sentimental, aways expressive in an artless sort of way. The duets go to appropriate and very humorous action, which was so well done by the singers that even those without much knowledge of Scandinavian did not miss many points. Mr. Melchior, a tenor, and Mr. Hansen, a bass, are opera singers from Copenhagen. They have fine voices and are very artistic singers.

A THREE-ARTIST RECITAL.

Mr. Zacharewitsch, Miss Adela Hamaton, and Mr. Frank Armstrong gave the first of three recitals at Æolian Hall on Thursday. Each programme contains one or two sonatas for violin and piano and a pianoforte concerto. The sonata on Thursday was Saint-Saëns' in D minor. Mr. Zacharewitsch and Miss Hamaton played it with sympathetic understanding and well-tempered enthusiasm. In his group of solos the violinist included a beautiful "Ayre" by Moffatt, which showed the splendour of his tone and the breadth of his phrasing and bowing at their best; and pieces by Paganini-Vogrich and Wieniawski. Miss Hamaton and Mr. Armstrong joined in a performance of Liszt's concerto in E flat. It is surprising, since the results are so much more satisfying when the orchestral parts are played on the organ instead of an another piano, as is too often the case, that more pianists do not avail themselves of the mechanical instrument. Miss Hamaton's playing had poetry and intellectual restraint, as well as sufficient brilliance, and Mr. Armstrong's support, on the Æolian pipe organ, was given with the nicest discretion.

SOCIETY OF MUSICIANS.

The London section of this Society gave a concert at Steinway Hall on Saturday evening. Mr. R. Goss Custard was the chairman, and there was a large attendance of members and visitors. The programme consisted entirely of songs and pianoforte solos by British composers, Mr. Edward S. Mitchell opening it with "Pierrot" (Cleveland) and "Sonata-Fantasy" (Mitchell), both of which were played with notable artistic perception and finish, and later Mr. Mitchell gave further evidence of his ability as a pianist by a masterly interpretation of Collingwood's "Sonata No. 2 in E Major." The first of the vocal selections was a group of five songs, excellently rendered by Mr. Webster Millar, who on being recalled repeated "Wind on the Downs," a particularly pleasing composition of his own, as was also the last of the five, "Dear Love of Mine." Miss Gladys Moger sang in good style four songs, opening with "In the Highlands," by Armstrong Gibbs, and followed by "Gavotte" (Howells), "Villanelli" (Goodheart Rendel), and "The Song of the Blackbird" (R. Quiller), each of which was received with applause. Mr. George Uttley also sang a group of four songs, which met with a most favourable reception. "Out of the Night" (C. A. Lidgey) and "Isobel" (Frank Bridge) were evidently quite to the liking of the audience, and the vocalist put much spirit into his rendering of "The Jolly Beggar" (Jas. R. Dear) and "The Song of the Genie" (Granville Bantock). He received the compliment of an encore, and sang again the last-mentioned song.

"THE VALKYRIE" AT GLASGOW.

The two-months' season of the Carl Rosa Company at the Theatre Royal came to an end on Saturday with a most successful repeat performance of "Lohengrin." Wagner's operas have been a feature of the season, "The Mastersingers," "Tristan and Isolde," and "Lohengrin" (three times) having drawn good houses, but the culminating success of the visit was on Friday last, when the Carl Rosa Company produced "The Valkyrie" for the first time. At present the company is lucky in including a number of artists well qualified for the strenuous and exacting demands made upon them by Wagner's music, and the production proved a triumph for all concerned. The staging was excellent, the heavy sets and weird lighting effects were well looked after, and the stage-management was above reproach. As Siegmund Mr. William Boland was in splendid voice, sang the dramatic music with powerful effect, and was sweetly tender in the love passages and the "Spring Song." Miss Beatrice Miranda as Seiglinde sang finely throughout, and in her acting from the earlier love passages to the tragic happenings later on, she ranged the whole gamut of dramatic expression. Miss Eva Turner, in the part of Brunhilde, was allotted the most difficult and trying part she has played this season, and scored a notable success. Her rich voice and clear enunciation were much appreciated. As Fricka, Miss Doris Woodall brought her ripe experience to bear on an exacting rôle, and her duet with Wotan was splendidly sung and acted. Wotan was played with becoming dignity by Mr. Hebden Foster, and the rugged Hunding was ably portrayed by Mr. Godfrey Landport. The eight war maidens who support their sister, Brunhilde, in the great "ride of the Valkyries" scene, were sung and acted with the necessary emphasis by Misses Eveline Witty, Winifred Geverding, Eva Colton, Ethel Earl, Gladys Parker, Eveline Tay, and Irene Milton.

Curtains were numerous at the end of each act, the conductor, Mr. Henriquez de la Fuente, being included in the insistent demands, while at the final curtain Mr. George Beale, who was responsible for the stage direction, was also accorded most hearty applause.

A triumphant evening concluded with Mr. Hy. Barrett Brandreth, the manager, presenting every lady in the cast (*and* the conductor) with large boxes of chocolates each. There being no male chorus in "The Valkyrie," it was quite evident that the chorus and the other principals of the company not required on the stage were all present to witness the success of their fellow-artists.

FLORENCE ETLINGER THEATRE.

Three interesting items figured in the programme at the above school. The first was "Pierrot, the Barber," an old French mime play by Dubureau. Susan Novack as Pierrot and E. Cairns as Cassandre made the most of their opportunities. Other parts were undertaken by Bertie Carew as Harlequin, Cecile Martin as Colombine, and George Tutt as an extremely woebegone pastrycook.

In the Hubert and Arthur scene from King John Annie Kasmir gave an excellent little cameo of the heartbroken child; Arthur Filmer acted powerfully as Hubert; Margaret Halstan was responsible for the production. Lastly came W. S. Gilbert's "Pygmalion and Galatea," under the direction of Kate Rorke. The part of Pygmalion was capably filled by Charles Carson, and Cynisca by Zoe Cree. Leucippus, played by John Clifford, was quite good. E. Cairns as Chrysos and Ethel Manning as Daphne both played well. Anne Mukle was responsible for the incidental music to the piece.

G.W.R. LONDON OPERATIC SOCIETY.

A series of performances by the G.W.R. London Operatic Society of Sullivan's tuneful opera, "H.M.S. Pinafore; or, The Lass Who Loved a Sailor," were given at the Park Theatre, Hanwell, recently, and the company concerned may be complimented on their successful efforts. Miss Lettie Roberts was delightful as Josephine, and won hearty applause for her clever vocalisation, especially good being her interpretation of "Sorry Her Lot" (Act I.) and in the scena in Act I. An extraordinarily good Little Buttercup was found in Miss Geraldine Fisher, who possesses a fine voice and knows how to use it. Of course, her opening song was encored, and she was wonderfully successful in her share of the duet with Captain Corcoran, "Things are Seldom What They Seem." As bo'sun's mate Mr. Harry Wakley proved both humorous and effective, and the Bob Beckett of Mr. William Sellars was a capital portrayal. Nothing could be better than the dry cynicism of Dick Deadeye as played by Mr. Wm. Appleby, a comedian of ability. Dignified and delightful Mr. Jack Scaley made a hit in the rôle of Captain Corcoran, his song, "I Am the Captain of the Pinafore," being enthusiastically re-demanded. Mr. Fred White's the Rt. Hon. Sir Joseph Porter was a clever conception, his song in the opening scene being well received. Possessing a fine voice and good stage presence, Mr. Richard Tuffrey won the hearts of all by his ability and skill as the Ralph Rackstraw. His singing was particularly fine in the scena "Sorry Her Lot," and in his duet with Josephine. Miss Margaret Shapland won notice as Hebe, and was quite an admirable "first cousin." Miss Valerie Thomas made most of her opportunities as Tom Tucker, and the chorus was efficient and tuneful.

The opera was conducted admirably by Mr. R. W. Palamountain, A.R.C.M.; indeed, the orchestral work was one of the features of the performance. On Saturday there was a special matinée in aid of Earl Haig's Warriors' Day Fund.

A SHIPPING GUILD ENTERTAINMENT.

That highly useful Middle-class Protection Association, the Shipping Guild—which is affiliated to all sorts of similar societies—will have another splendid entertainment of a theatrical and variety kind—blended with pleasurable propaganda, next Friday, at 7.15. This time the meeting—and music—place selected is the Town Hall, East Ham. The chair will be taken by the Shipping Guild's Secretary, Mr. John W. Brown (Oxon), and many M.P.s and footlight favourites will assist.

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CONCERT PARTIES AT WORK.

The Merrions.
Mr. Fred Arnold intends doing big things with his new company, the Merrions. He has engaged an excellent cast, and the company will appear in no less than three changes of costume during each performance—(1) as huntsmen, (2) in fancy costume, (3) in evening dress. No trouble or money is being spared on the production, which promises to create quite a stir in the concert party business during the coming summer season.

Box o' Vestas.
Mr. Arthur Forbes is paying a welcome return visit to the Anglesey Palace, Burton-on-Trent, this week, with his talented concert party. The following artists are accorded an excellent reception: Mr. Allan Williams, Welsh tenor; Miss Connie Bishop, in song and monologue; Mr. Freddy Payne, light comedian; Miss Billie Bell, soubrette; Miss Margaret Stephens, soprano; Mr. Victor Raymond, at the piano; and Mr. Arthur Forbes, comedian.

The Melodies.
Under the able direction of Mr. Stanley James the Melodies continue to meet with deserved success with their very entertaining and original programmes. They are now closing a most successful winter season and are already well booked for the summer. New and original concerted numbers are being contributed by Joe Burley and Herbert Wooder. Six first-class artists contribute towards what is, undoubtedly, one of the most popular shows in town. Mr. Stanley James is further extending his enterprises this summer, and has been engaged by the East Ham Borough Council to present concert party entertainments in the Plashet Park. The season will open at Whitsun, and Mr. James intends engaging a different company weekly.

The Merryetts.
Under the able direction of George Morris, the Merryetts were at the Central Hall, Peckham, on Thursday last, presenting a well-assorted entertainment. From the opening chorus to the end "encores" were the order of the evening. Bert Taylor was responsible for the "funning," and made the most of his opportunities, while Miss Nellie Hutt and Miss Belle Ayers were very chic and pretty in the many numbers they presented. Miss Ivy Scott was more than accompanist, for she can sing and act as well as she accompanies—and that is saying something. A very humorous sea-song scena called "Harbour Lights" kept the house in a ripple of laughter.
For the second half "Cinderella; or, The Lost Kipper," was put on, with Belle Ayers as Cinders, Bert Taylor and Billy Mern the Ugly Sisters, Miss Nelly Hutt as Skinny Lizzie, and Miss Ivy Scott as the Good Fairy. George Morris, in the dual characters of Dirty Dick and the Prince, gave "The Toreador" song in his best Moody-Manners manner and was heartily encored. Altogether a good entertainment and one deserving hearty support.

The Rogues.
This concert party are completing a successful fortnight's visit to Bohemia, Broadstairs. The party, led by Mr. Fred Roper and Mr. Bert Brady, includes Miss Lillie Selden, violinist; Miss Vera Barker, comedienne; Mr. Jack Leonard, baritone; Miss Bessie Millard, soprano; Mr. Alex. Arnott, pianist; and Miss Mayah Gandahara, dancer.

Pro Rata.
This concert party in vaudeville and burlesque, are appearing at the Summer Gardens Pavilion, Barry Dock. Artists—Messrs. Billie Sinclair, Tom Minshall, Bert Grey, Misses Katherine Dawn, Ethel Dennison, Gwen Maddocks.

The Gipsies.
At the Pier Pavilion, Hastings, Will Gane and Cecil Morley, Ltd., present The Gipsies for a season, and they are meeting with much success. This is a strong party, and a most enjoyable entertainment is presented. Miss Lou Charlesworth delights all with her soubrette numbers, and Miss Gracie Fitzroy wins golden opinions for her fascinating dancing, while Miss Norah Beck, an operatic soprano of considerable range, and Miss Hilda Belisia, at the piano, lend valuable support. Ernest Ward has some fine baritone numbers which are always encored. The comedy is in the safe hands of Bern Hardy, who puts in some really good work. The company is completed by Edward Boulter, who, besides being the director of the party, is a first-rate humorist with some good numbers, and he can also tell a good anecdote.

Leamington Corporation Concerts.
Mr. Richard Jerome's sylvan fantasy, "Forest Folk" is staged at the Winter Hall, this week. The company consists of the following artists: Joan Wayland (soprano), Joyce Winston (dancer), Winnie Victoria (comedienne), Ronald Earle (baritone), Will Merritt (light comedian and dancer), Walter Amner (comedian), and Fiona Leigh (pianiste).

"Masks and Faces."
A strong drawing-room atmosphere permeates the brilliant programmes offered by the above-named combination at the Paddock Gardens, Guildford, this week, and the audiences are far from slow in showing their appreciation of the artistry of this clever septette. The artists include Adelaide Hartland, a gifted soprano; Sylva Welling, soubrette, who is successful in solo items and in duets with Roy Galloway, whose excellent baritone voice is heard to advantage in well-chosen numbers; Horace Manger, with refined comedy; Maitland Moss, who entertains with dramatic monologues; Beryl Hayden, whose comedy efforts were in great demand; and Dora Marshman, clever at the piano.

The "Ideals."
At the Leas Pavilion, Folkestone, the "Ideals" are this week responsible for a first-class entertainment. Their programme includes many striking features, and is composed of the pick of best songs. The humorous element, too, is full worthy the applause which resounds through the hall.

CONCERT PARTY & ENTERTAINMENT NOTES.

C.P.'s and Municipal Bands—Sharing Terms Anomaly—New Concert Party Date—C.P. Acts at the Cinema.

Reference was made recently in these notes to the position of concert parties as an attraction compared with bands at the seaside resorts in summer-time. Year after year we find local authorities instituting concert party entertainments as an attraction for visitors, and we think it may safely be said that the results have been in nearly every case of the most gratifying description—at least to the local authorities and the visitors. As we pointed out, bands are usually engaged by payment of a fixed sum, but the concert party proprietor more often than not has to pay a substantial amount to the local Council or Corporation for the privilege of supplying the attraction of the town. Although the town therefore invariably profits by the enterprising C.P. proprietor's venture it is not always that the proprietor scrapes through without a loss, and if, on the other hand, he succeeds in making a financial success he is usually mulcted in a higher rent for the renewal of his privilege the next season.

Concert Party Pioneers.
Probably the town in Great Britain where more money has been made out of concert parties than any other is that of Margate. Here the concert party proprietor is engaged on a sharing basis with the Corporation. It is many years since the new style of attraction first commended itself to the notice of the Corporation, who, with a keen perception of its importance as an attraction to Margate visitors, cultivated it to the greater advantage of the taxpayers. The possibilities were obvious, so certain well-known artists were invited to run the shows under the direction of the Corporation's newly elected entertainment manager.

Sliding Scale Reductions.
The share was in those days on about an equal basis with the Corporation. The success of these early concert party pioneers who took the risks grew to great proportions. Apparently they did too well out of it, so the sharing terms were cut down. A sort of sliding scale now appertains, and the greater the business done the lesser is the share of the concert party proprietor, the logic of which, from a business standpoint, appears to us as peculiarly weird.

C.P.s as Rate-Savers.
From information received it appears that the profits made by the Margate Corporation last summer were equivalent to a rate of 7d. in the £. This means to say that the concert parties there relieved the ratepayers of many thousands of pounds' burden. This success of the concert party entertainment as a rate-saving device should supply an unrationed amount of food for the contemplation of other municipal bodies and Urban District Councils.

Hove's Concert Party.
The latest town to embark on a concert party venture as an attraction in place of the usual band is Hove. Hove and Brighton cover a huge district far larger than Margate, and in the past concert parties have not been regarded by the corporate bodies in the same prominent light as at the Kentish resort. The Corporation of Hove have entered into an agreement with Messrs. George Robins and J. M. Campbell to supply a really high-class concert party entertainment in the St. Anne's Wells Gardens throughout the coming summer.
Mr. J. M. Campbell, a concert party comedian of many years' standing, helped considerably in the earlier years to popularise this class of entertainment at Margate. At many other seaside resorts his name is well-known, and he has likewise during the last few years attained considerable fame as a comedian in revue under the direction of Mr. C. B. Cochran.
Incidentally he was the first comedian of the Gay Gondoliers C.P. when that well-known company made their original appearance at the old South Parade Pier, Southsea, in 1904, under the direction of Mr. George Robins.
What Mr. Campbell did for the Margate Corporation concerts so did Mr. Robins do for the Margate Pier Company, where for four consecutive years his concert company was to be found in the summer. Handicapped as he was by having to present his show on an ordinary bandstand, Mr. Robins certainly showed the pier company what could be done with a smart troupe of artists. The pier company then had erected a proper concert pavilion, which has since proved so attractive to patrons. He is, of course, one of the leading C.P. proprietors and caterers, with an experience probably unequalled in the business.
The combination of these two artists at Hove should prove useful, and beneficial results all round are confidently anticipated. St. Anne's Wells Gardens is an ideal spot for the enterprise, which we trust will meet with deserving success.

C.P.P.A. Day.
Members of the C.P.P.A. are being reminded that their subscriptions became due—on April 1!

To C.P. Proprietors—Important.
Enquiries regarding concert parties keep reaching us, but we are not always in a position to give satisfactory replies owing to the fact that proprietors do not keep us posted up with their addresses and other information which is so necessary when recommending companies.
Many large cinemas are, through our instrumentality, now arranging to book concert parties, and apply to us for information. We should be glad, therefore, to have particulars of their shows, as soon as possible, from C.P. proprietors with vacant dates in the near future.

Searching for Troupes.
Bridlington Corporation Spa Committee has authorised the Parade manager to make such visits as may be necessary for seeing the entertainments given by various troupes of entertainers with a view to selecting the most suitable troupe to give performances in Bridlington during the high season.

The Chocolates Scandal.
The following appears on the programmes at the Paddock, Gardens, Guildford, where "Marks and Faces" are appearing:—"Please buy your Cholocates before 8 o'clock as, England being a Free (?) Country, you are forbidden to purchase, and we to sell, these highly nutritious, toothsome and wholly inoffensive sweetmeats after that hour." The subtle "hand" of Leslie Burgiss, the popular manager, seems to have had a little finger "in this pie."

The company includes Misses Doris Webster, Dorothy M. Lloyd, Babette James, and Messrs. James Craig, James Longden, Bobbie Emanson, and Donald Gilbert.

"The Wits."
Entertainment is being furnished at the Arcadian Pavilion, Leeds, by Richard Jerome's "The Wits," produced by Harry Ashton and Jessie Metcalfe, whose duets are the feature of the show. The other members of the troupe are: Clarice Clare (soprano); Daphne de Lisle (dancer); Billy Andrews (solo pianist and accompanist); Glyn (entertainer); and Gwyne Williams (tenor).

CONCERT PARTIES TOURING.

A LA MODE.—April 11, Jesmond Pav., Newcastle.
ARCADIANS.—April 11, Victoria Pier, Blackpool.
ARVADY.—April 11, South Parade Pier, Southsea.
BOX O' VESTAS.—April 11, Anglesey Palace, Burton-on-Trent.
BREVITY.—April 18, Pier Pav., Plymouth.
BROWNIES, THE.—April 11, Devonshire Park, Eastbourne.
CAMOUFLAGE.—April 11, Rusholme Pavilion, Manchester; 18, Eastbourne.
CATLIN'S ROYAL PIERROTS.—April 11, Hull.
CIGARETTES.—April 11, Pier Pav., Penarth.
FANATICS, THE.—New Pav., Burnham-on-Sea (Season).
FANTASY.—April 11, Pixmore Hall, Letchworth.
FARCE.—April 11, Victoria Hall, Keswick.
FOREST FOLK.—April 11, Winter Hall, Leamington.
FRILLS AND FLOUNCES.—April 11, Pav., Seaforth.
GIPSIES, THE.—Pier Pavilion, Hastings (Season).
GLAD PILOTS, THE.—
IDEALS.—April 11, Leas Pavilion, Folkestone.
JAKE-A-LOO.—April 11, Palace, Stamford.
JACK O' LANTERNS.—April 11, Winter Gardens, Margate.
LAUGHING TIME.—April 11, Queen's, Berwick.
LIVE WIRES, THE.—April 11, Bedminster Hippo., Bristol.
MAIDS AND MIDDIES.—
MASKS AND FACES.—April 11, Paddock Gardens, Guildford.
MEXICANS, THE.—April 11, Assembly Rooms, Chester.
MOUNTEBANK PLAYERS, THE.—April 11, Palace, Lincoln.
NEW CADETS, THE.—April 11, New Brighton; 18, Leeds.
NOVELTY. — April 11, Albert Hall, Stafford; 18, Pavilion, Barry Island.
OPTIMISTS, THE.—April 11, Queen's, Castleford; 18, Arcadia, Colwyn Bay.
PAN.—April 11, Aylesbury.
PATCHES.—April 11, Pavilion, Halifax.
PEDLERS, THE.—April 11, Lyric, Hull; 18, Ass. R., Chester.
PIERROT, PIERRETTE, AND PIANO.—April 11, Bijou, Swanage.
POPPIES, THE.—April 11, Colwyn Bay.
POT-POURRI.—April 11, N.A.C.B., Salisbury.
PRO RATAS. — April 11, Summer Pav., Barry Island.
PUPPETS.—April 11, Palace, Woking.
QUAINTS, THE.—April 11, Hippo., Newcastle.
QUALITIES, THE.—April 11, Sandown.
QUAINTESQUES, THE.—April 11, Floral Hall, Hornsea.
QUIXOTES, THE.—April 11, Ass. R., Chester.
RAMBLERS, THE.—April 11, Salisbury.
RED MUSKETEERS.—April 11, New, Thirsk.
ROGUES, THE.—April 11, Broadstairs.
ROLLING STONES, THE.—April 11, Whitley Bay.
ROYAL VAUDEVILLIANS.—April 11, Emp., Beverley.
SEVEN NOBODIES, THE.—April 11, Royal, Macclesfield
SUMMITS, THE.—April 11, His Majesty's, Barrow-in-Furness.
SUN RAYS.—April 11, Pier, Plymouth.
SUPERBS, THE.—April 11, Empire, Holyhead.
TATLERS, THE.—April 11, Royal, Bognor.
WITS, THE.—April 11, Arcadia, Leeds; 18, Arcadia, Leeds.

SONGS AND SINGERS.

B. Feldman and Co.
Ella Shields has arranged to produce "Margie" immediately, and the number has been reserved for her meantime in Nottingham, Birmingham, Manchester, and Newcastle-on-Tyne. In Paris, Grock, will feature "Margie" during his six weeks' engagement in the French capital. Grock will include in his programme "Down the Trail" and "Avalon" also.
Murray, Dawe and Davis's "Midnight Frolics" have commenced operations again, and will feature "Japanese Sandman," "If You Try," "The Best Little World," "When a Peach in Georgia," and "Bom Bom Bom Bhe." The company includes Doris Nowland, Tommy Mostal, Gwenneth Keys, Ivy Proudfoot, Jack Leopold, and Albert Schaffer.
Christo Bros. say "We are introducing 'Let the Rest of the World Go By' into our act this week."
Lucille Benstead is handling "Smilin' Through" and "My Isle of Golden Dreams" in her usual artistic manner. At Plymouth last week these ballads attracted a deal of appreciative attention.
Hal Bertie, in a scena, entitled "Sweetheart Land," will introduce "Underneath the Wishing Moon."
Harlem and Bronx are featuring "Hello! Dear Old Virginia," and working in the necessary "effects" with success.
Randolph Sutton has produced "She Was Wonderful" and "Come on, Papa." The former, he says, is a "wonderful" success, and "Come on, Papa" he expects to be a second "Oo La La Wee Wee."
Betty and Billie Burne have made a big hit with "Dixie Wedding Bells," "Bom Bom Bom Bhe" and "Down in Dear Old Georgia Town."
Myra Barclay is making a special feature of "Movieland."
The MacDonalds made a big success with "Poor Old Father" at the Lyric Theatre, Hull, last week with Sidney Haynes' concert party.
Ben Law's company will feature "Down the Trail to Home Sweet Home," "Smilin' Through," "She's the Heart of Dixieland," "The Best Little World," "Down in Dear Old Georgia Town," "Avalon," "The Japanese Sandman," "Up in Mabel's Room," "If You Try" and "So Long oo Long."

Lawrence Wright Music Co.
Now is the time when concert artists, preparing their repertoire for the coming season, visit the halls to hear the "winners." In the course of these visits many have been struck by the number of Lawrence Wright numbers which are being used this year, and a great number have selected such popular songs as "Omaha," "The Memory of a Song," "Playthings," "The Lisp of a Baby's Prayer," and "Castles In the Air," amongst the ballads, and "If You're Going Back to Dixie," "Borneo," "The Bee That Gets the Honey," "What Did It Cost King Solomon?" "Down That Old Missouri River," "In My Dreams," and "Every Morning."
When an artist like Percy Honri uses four numbers in the course of his show, it is proof that the Lawrence Wright Music Co. are producing the goods. Mr. Honri at Collins's this week scores heavily with "Omaha," "The Memory of a Song," "Down That Old Missouri River," and "Castles in the Air."
Miss Marie Lawton, whose act with her harp is always a delight, is playing the Olympia, Liverpool, this week, and, in addition to a medley of numbers issued by the Lawrence Wright Music Co., she is also heard to especial advantage in the big new song, "Omaha."
Miss Ina Hill's rendering this week at the Palace, Hammersmith, of Worton David and Horatio Nicholls' new song, "The Memory of a Song," gains her tremendous applause at every performance.
Miss Maude Hughes is always a big favourite on the Syndicate Tour, and, in addition to the ever-popular "City of Laughter, City of Tears," she is also giving the big new success, "Omaha."
Miss Elsa Cowie, who scored such a big success in pantomime at the King's Theatre, Edinburgh, with "City of Laughter, City of Tears," and "God Gave Me Wonderful Dreams," is now presenting "Omaha" and "The Memory of a Song," and is scoring very heavily with them, this week at the Palace, Burnley.
The Versatile Three are making one of their very few appearances in the provinces this week at the Olympia, Liverpool, where they are doing an exclusive repertoire of Lawrence Wright numbers, including the new ballad by Worton David and Horatio Nicholls, "The Memory of a Song," and two novelty numbers, "Borneo" and "What Did It Cost King Solomon?"

Francis and Day.
Ethel Hook, the eminent contralto, was heard to the greatest advantage in that much-talked-of and delightful song, "Wait Till Your Ship Comes in," at the London Opera House all last week.
Nellie Wigley, who has made a hit with the new song, "Come Back Home to Old Virginie," and who is delighting Camberwell Palace patrons with the number this week, will also be heard there in "It's All Over Now."
"My Gee Gee From the Fiji Isles" is a new song that is going strong in the hands of Barker and Wynne, who this week are billed at the Victoria Palace. The Versatile Three are likewise singing it with success at Liverpool.
That delightful vocalist, Gwladys Hay-Dillon, who on Sunday last at Southsea scored heavily with "Wait Till Your Ship Come In," is singing the item all this week at the Hippodrome, Bristol.
Jay Laurier's laughable new song, "Let's Have a Jolly Good Cry," by Weston and Lee, has been issued by Messrs. Francis and Day.
"You Gave Me a Wonderful World of My Own" has been, notably at Birmingham, a hit in the hands of Vanwy Chard, who this week is billed at the Granville, Walham Green.
"Oh, Boy!" is a big hit in the hands of Irene Shamrock at the King's, Dundee, where she is appearing in "The Whirligig." It is meeting with like success at all of Elsie Carlisle's engagements. She is this week at the Hippodrome, Brighton.
"I Like 'Em All!" which is a hit in Bert Lee's hands at the London Palladium, has been published by the firm. He is also scoring with "Over Home."
"There's a Wonderful Song in My Heart," in the hands of Montague, is a winner at Wisbech.
"The Laughing Vamp" is an outstanding feature, in the hands of Odette Myrtil, of "Bran Pie," at the Finsbury Park Empire.

Warriors' Day.
Another notable Warriors' Day performance was the concert given at the Grand Theatre, Gillingham, by the Musettas Concert Party, when music, song, and dance in fine style was presented by Miss Elsie Copping, Miss Doris Cooper, Miss Freda Boorman, and Miss Kathleen Bishop, Mr. Louis Pilcher, and Mr. H. Kirk-Warren. Miss Copping deserves particular mention for her recitation number, and the attractive duets performed with Mr. Louis Pilcher on piano and concertina.
Mr. W. C. Davies, manager of the Grand, has since written to Mr. Pilcher, the director, to express his delight and satisfaction at the admirable show offered by the party.

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THE ACTOR'S SOCIAL STATUS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—*What is an Actor?* Judging by the people appearing before police court magistrates every other day the theatrical profession consists mainly of the flotsam and jetsam of humanity, the scum and general riff-raff, including vagabonds, thieves, and even murderers. Really this sort of thing is becoming more of a menace and less of a joke every day, this continual mud-slinging and slandering of a great profession, and it is surprising that more protest is not made. Every morning when one opens the paper this sort of thing faces you:—

"To-day at Bow-street Police Court, So-and-So, describing himself as an actor answered a charge, &c., &c."

I wrote in one of the theatrical papers some months ago on the same topic, and it is without compunction that I again reiterate and emphasise the fact, namely, that something must be done to obviate this state of affairs, whereby any Tom, Dick, or Harry who has "walked on" in a stage or film play immediately announces himself to the world at large as an actor. Similarly women of the underworld, when charged, concoct the same prevarication, and declare themselves to be actresses.

Here we come down to the fundamental basis of what actually constitutes an actor. According to the dictionary an actor is one who performs in a theatre, and in my own opinion one who plays a definite part in a stage or film play. Many controversial statements have been made regarding what actually constitues an actor or actress, but we cannot get away from the fact that an actor is one who portrays by voice, gesture, facial expression, &c., the thoughts and emotions of a fictitious or historical character.

Coming to the question of film actors, it may offend the susceptibilities of the great army of artists making their daily round of the studios, many of them legitimate actors down on their luck, but all of them with a great desire to succeed on the film to the extent of playing parts, and not for the mere self-gratification of seeing themselves on the screen, when I say that the big majority of them are not film actors.

The professional stage artist and the amateur come down to exactly the same level in the studio when appearing in the average crowd scene. Supposing the set is that of a ball-room, it must be remembered that dancing is not confined to the stage profession, and provided they don't look at the camera the amateur crowd can create exactly the same atmosphere as the professional.

Here we have a case in point of how a producer undesirous of toeing the line and meeting the demands of a Standard Cinema Contract could fill his studio with the hundreds of amateurs surging round the agency doors, and obtain the same scenic effect perhaps cheaper than he would in the other manner.

It is not my intention, however, to wet-blanket a noble project, the betterment of a most precarious form of occupation. I know there must be a contract involving better conditions, such as fixed hours of working, fixed grades of payment, facilities for food, dressing-rooms for artists, &c., but where are we going to draw the line between film actor and super, amateur and professional? We must be prepared to look facts bluntly in the face, and realise that the film super is only a supernumerary, and that in nine cases out of ten the amateur who makes film crowding his or her hobby can perform the same functions as the professional, namely, the creating of atmosphere in a film.

Where is the dividing line to be drawn?—Yours faithfully,

W. D. B. McCULLAGH.

9, Endsleigh-gardens,
London, N.W. 1,
April 4, 1921.

FIRST NIGHTS OF THE WEEK.

Lingerie Farce at the Playhouse—Gladys Cooper in Historic Rôle.

"UP IN MABEL'S ROOM."

Farce, in Three Acts, Produced by Wilson Collison and Otto Harbach at the Playhouse on Wednesday, April 6.

Raikes ..... Oswald Marshall
Corliss ..... Fred Knight
Jimmy Larchmont .... Stanley Brett
Alicia Larchmont .. Marie Hemingway
Garry Ainsworth .... Charles Hawtrey
Geraldine ..... Beatrice Lillie
Mabel Essington ..... Isobel Elsom
Martha Weldon ..... Doris Kendal
Arthur Weldon ..... J. R. Tozer
Marie ..... Daisy Elliston

Mabel's room was the centre of great activities, highly entertaining to the spectators, but most uncomfortable for the sleepy occupant. Every member of Arthur Weldon's house-party on Long Island barged into Mabel's room on one eventful night, and were in turn tactfully disposed of by the pretty widow, but we knew what she didn't know, namely, that two visitors were still concealed, one under the bed, the other in a big box, when, clad in the sweetest pair of silky, chiffony, lacy pyjamas, she had, at last, been allowed to go to bed.

Garry Ainsworth and his man, Corliss, were in Mabel's room with the same object, an object that we do not think has ever been used as the subject of a farce before—to acquire possession of a certain rose-pink under-vest. The vest, Mabel's, caused all the trouble. It was Garry's one slip, such a mild little slip, for Garry was in reality the dear, simple, innocent lamb that his child-wife, Geraldine, a strait-laced, unreasonable little person, imagined him to be. Two years earlier, before either the widow or Garry had contemplated matrimony, he was a little more than half in love with Mabel, and had had sufficient temerity when on a visit to Paris to send her a rose-pink under-vest with the inscription, "From Garry to Mabel," embroidered on it.

Then Mabel married, and became a widow, and Garry married and became a henpecked husband. When they met again at the house of Mabel's second choice, Arthur Weldon, Geraldine, who took life seriously, turned up her nose at Mabel and at Alicia Larchmont, and even at her hostess's strong-minded sister, Martha. This led the three women to form a combine against her in order to teach her a lesson. They determined to do Garry a good turn by reducing his wife's impossible ideal to a workaday level. Mabel confided to Martha (and also to Garry) that she was going to show Geraldine the incriminating vest. Alicia, in ignorance of the lingerie episode in Garry's past, undertook to engage him in a gentle flirtation. She did, and, in an amusing scene, Garry, confiding his indiscretion in veiled terms to Alicia's sympathetic ears, is hopelessly misunderstood and believed by the horrified Alicia to have had a sinful past and a living retribution.

More misunderstanding on the part of Alicia's husband, Jimmy, through overhearing little snippets of conversation, and, still more, on the part of Arthur, discovering the hapless Garry (intent on the recovery of the vest) in Mabel's room late at night. The vest is stolen and recovered many times; it is even taken once from a hook in the bathroom while the widow is in her bath. When it is most urgently required as corroborative evidence it is not forthcoming, and misunderstandings start all over again, husbands raving, pretty women (they are exceptionally pretty, all of them) weeping and stamping their little feet until it is time for the play to end with a general clearing up.

There is a lot of talk and a fairly lavish display of lingerie in Messrs. Collison and Harbach's "frivolous farce." Although it provokes considerable laughter, and is taken at a commendable pace, it is hardly up to the standard of the farces in which we expect to see a talented company, headed by Mr. Charles Hawtrey.

It is always a joy to watch Mr. Charles Hawtrey when he is on the stage. He has a wonderful gift of conveying a suggestion of thought by an intonation, a lift of the eyebrows, the faint shadow of a smile. As Garry he has much of this sort of work to do, and does it perfectly as usual, and extracts mirth even from his acrobatic dives under the bed.

Miss Isobel Elsom is a valuable aid as Mabel; she plays the part naturally and with charm and humour. We have seen Miss Marie Hemingway to better advantage in other plays, although her Alicia is consistent. Miss Beatrice Lillie, fresh from revue, brings the weight of a pleasing personality to the part of Geraldine. Mr. Stanley Brett acted with abundant vigour as Jimmy; Mr. Fred Knight was excellent as Corliss; and Miss Doris Kendall and Mr. J. R. Tozer were both satisfactory in their respective rôles.

"OLIVIA."

By W. G. Wills; Revived at the Aldwych Theatre, Friday, April 8.

Dr. Primrose ..... Mr. Norman Forbes
Moses ..... Mr. Edw. C. Benfield
Dick ..... Miss Cecile Wooller
Bill ..... Miss Mimi Charpentier
Mr. Burchell ..... Mr. Howard Rose
Squire Thornhill .. Mr. Cowley Wright
Leigh ..... Mr. E. C. Lilley
Farmer Flamborough ... Mr. Frank Bertram
Mr. Meadowsweet ... Mr. Morton Stephenson
Mrs. Primrose ..... Miss Mary Rorke
Olivia ..... Miss Gladys Cooper
Sophia ..... Miss Viola Tree
Polly Flamborough ... Miss Noreen Hamilton
Phœbe ..... Miss Gwynne Whitby
Sarah ..... Miss Viola Marsh
Gipsy Woman ..... Miss Adela Mavis

Regret that we had never seen Henry Irving and Ellen Terry in "Olivia," who, we were told, had "cast a glamour" over the W. G. Wills' adaptation of Oliver Goldsmith's story, "The Vicar of Wakefield," was tempered with gratification on Friday afternoon. We felt that we could view the play from an unbiassed standpoint, take it for what it was worth, untrammelled by tradition or sentiment. And the result was that it produced a curious conflict of emotions. It made us feel almost as if we had unearthed a bundle of ancient love-letters, yellow paper and faded ink, sloping Italian handwriting, queer old-fashioned sentiment, and quaint views of morality. We were transported to another age, and so excellently had the producers adhered faithfully to tradition, so strong is the human touch in the play, that we could have wept with Olivia and her fond old father, while at the same time we felt the liveliest impatience with the whole lot. Why on earth didn't Sir William Thornhill disclose his identity earlier and so prevent his attractive scamp of a nephew luring Olivia away from her dear home? And why is Olivia held to be a debased woman until it is shown by accident she is really Thornhill's wife? Does the fact that she never doubted that the ceremony was legal go for nothing? Her parents, her sister Sophia, a damsel of well-balanced mind, and even that man of the world Sir William Thornhill, rejoice whole-heartedly that she is actually married to a heartless rake! Nowadays they would do their utmost to free her from him. But one must not worry one's head with these futile questionings, but take the charming old-fashioned story at its face value. The characters of Dr. Primrose and his adored daughter Olivia are unusually sympathetic, he kindly tolerant, humorous, a very gentle, lovable man, she developing from the affectionate, innocent girl, gay and beautiful, to the pretty dignity of the three-months-old wife, yearning for home, then the outraged woman, passionate in her scorn of the man who has betrayed her, to the whitefaced, humiliated girl quivering under the lash of her mother's tongue, turning her back on the advances of her penitent (!) husband, until at her father's wish she allows him to clasp their hands. Naturally a great deal depends upon the acting, and in the present revival at the Aldwych, for which Miss Viola Tree and Mr. Norman Forbes are responsible, both wisdom and discretion have been shown in casting the play. Miss Gladys Cooper not only looks lovely as the Vicar's erring daughter, and wears her pretty gowns with dainty grace, but she plays with rare feeling and intelligence. Her only fault is that she does not quite get the old-world flavour, but unconsciously modernises the character, a fault that will probably disappear as the series of matinées progresses. Miss Cooper's outburst of emotion in Act III. was admirably done, and moved the audience to a demonstration of warm approval, and in the fourth act, the return of the prodigal daughter, she played with a quiet intensity of feeling and a pathos that were alike admirable.

Mr. Norman Forbes' Vicar was an artistic piece of work, but by over-sentimentalising the part he lessened the sympathy that it should evoke. Miss Mary Rorke's gracious personality drew some of the bitterness from the wrath of Mrs. Primrose and made her a finer type of woman than Oliver Goldsmith had drawn her. Mr. Cowley Wright made a handsome fellow of Squire Thornhill, and played with excellent consistency; Mr. Howard Rose struck the right note of sternness and strength as Mr. Burchell, and Miss Viola Tree was a delightful Sophia. A good, sturdy performance was given by Mr. Frank Bertram as Farmer Flamborough. The play was received with great enthusiasm by a crowded and brilliant house that included an unusually large number of fellow-players.

SOCIETY ENTERTAINERS.

The principal feature of the entertainment presented by the Misses Winifred St. Clair and Sylvia Thornhill at the Little Hall, West-street, Charing Cross-road, on Wednesday evening was the various dancing items given by these ladies. These included in the first part a Neapolitan tarentalla by Miss Thornhill, a Cossack dance by Miss St. Clair, and by the two ladies a Polish mazurka and a sketch, "A Dancer's Delirium." In this Miss St. Clair appeared as a representative of the legitimate, who laments that managers will not book a Shakespearean performer, and Miss Thornhill as a dancer, who has also been unfortunate in failing to obtain an engagement. The dancer falls asleep on a couch, and dreams she receives a visit from Hamlet, the little sketch concluding with a dance by the Prince and the dancer.

In the second part the ladies appeared as Pierrot and Pierette, and also in a pantomimic dancing scena, entitled "The Greek's Revenge." Their several performances were greeted with much applause. The dances were agreeably interspersed with songs by Mr. Bertram Harker and Miss Jeanne Midlane, Mrs. Sherwood acting as accompanist, and recitations by Mr. George Nixon.

FORUM CLUB.

A SEVENTEENTH CENTURY PROGRAMME.

The programme at the Forum Club's "At Home" on Sunday last consisted of some selections of music and drama of the seventeenth century. The most interesting items were the songs charmingly rendered by Miss Norah Scott Turner and Miss Ida Le Marchant, who were prettily dressed in costumes of the period. The best of these were "Phillis Was a Faire Maid" (Giles Earle, 1615), John Attey's exquisite "On a Time," and John Dowland's delightful Pedlar's song, "Fine Knacks for Ladies." For the dust, "As Flora Slept," a pretty little scena was arranged.

The dramatic part of the programme was not quite so happy. It is a difficult thing to take scenes out of their contexts and make them convincing. The better of the two excerpts presented was the amusing Scene 2 in Act 2 of Wycherley's "The Gentleman Dancing Master," in which the fair Hippolita passes off her admirer as a dancing master. In this Miss Ethel Adrian Ross made a very knowing Hippolita. Mr. Hamilton Jordan caught something of the affectation of the period as Gerrard, and Mr. F. Permain and Miss Agnes Foley did well as Don Diego and Mrs. Caution.

The scene played from "The Rival Queens" (Nathaniel Lee) was the one in which the jealous Roxana takes vengeance on her rival, Statira. It is a bare, uninspired piece of tragedy away from the context, and Miss Victoria Addison, Miss Marga Vigo, and Mr. Geoffrey Goodhart did all they could to make it entertaining. The occasion was interesting for the first appearance on the stage of Miss Hilda Bruce Potter's (Mrs. Bibby) little girl, Marjorie Bruce Bibby, who appeared as a page.

A feature of the evening was the music rendered by a quartette consisting of Mr. Jack Norman (Harpsichord), Miss Jessie Bowater (violin), and Miss Gwen Birkett ('cello).

THE DRAMA IN AMERICA.

The New Ritz Theatre—"Mary Stuart"—"Toto."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 26.—The new Ritz Theatre, the latest Shubert house, in Forty-eighth-street, was opened on the 21st inst. with the production by William Harris, junr., of John Drinkwater's "Mary Stuart." The house was filled with a representative audience, which signified its approval, not only of the play, but of the acting of Clare Eames in the title-rôle.

"Mary Stuart" proved to be a short play which could be performed in less than two hours. In a brief prologue we listen to the conversation of two men, one young, the other old, in an Edinburgh library twenty years ago. They are sitting beneath a large portrait of Mary Stuart. The younger of the two complains that his wife loves another man as well as himself. The older man draws an analogy between his friend's wife and Mary Stuart. The Queen, he says, was a great lover. There was no man in her life big enough to be worthy of all her love, no man on whom she felt she could bestow it. She could love one, or two, or even more, all at the same time, each having traits which won her affection, but no one combining all that she deserved. The younger man derides all this, vowing that Mary Stuart can tell him nothing, but, as he speaks, Mary appears on a balcony, and says: "Boy, I can tell you everything." Then the scene changes to the Queen's chamber in Holyrood Castle, and we see Mary Stuart in her gown of gold brocade and cap of pearls with her attendant, Mary Beaton. Riccio, her Italian secretary, comes. He is her servant, not her lover. He writes her letters, he sings to her, he makes love to her, but he is nothing. Darnley, called the King of Scotland, appears, petty, spiteful, jealous, vile-minded. He prates of his honour, his pride, and Mary turns on him. She lashes him with scorn until he seems to curl up in shame. He threatens Riccio, and, wishing to save a good servant, Mary sends for Bothwell. He promises to save the Italian, but Darnley moves too quickly for him. With his friends he comes to Mary's room, Riccio is called to the corridor, and is slain, his body falling across the threshold.

Excepting the occasional songs in verse, the text of the play is in prose. Riccio is singing a love song when he is surprised by the King. Under Mary's window Darnley sings the insulting song, "Who's In The Queen's Chamber?" and Mary empties a jug of wine on his head. At the end, when Riccio has been killed, and Mary has refused to see Bothwell until the morrow, she passes out to the balcony, as in the opening scene, and again the young man's voice is heard saying: "Mary Stuart can tell me nothing," to which, as the curtain falls, she replies: "Boy, I can tell you everything."

Clare Eames had a complete grasp of the character she portrayed, and the scene in which she lashes Darnley was superbly acted. Darnley, Riccio, and Bothwell were well represented by Charles Waldron, Frank Reicher, and Thurston Hall respectively. Florence Johns as Mary Beaton, and Leslie Palmer as the English Ambassador did good work. The prologue was effectively spoken by Charles Francis and Russ Whytal. Lester Lonergan staged the play, and the settings were by Livingston Platt.

"A Man About Town," a pantomime amusingly acted by Ernest Hunter, Austin Strong, George Mitchell, and H. C. Smith, preceded the play. It showed a man's doings in a day in New York.

The new Ritz Theatre was built in sixty-six days. It has a seating capacity of 945. The decorative scheme is suggestive of the Italian Renaissance. An unusual feature of the house is a smoking room and lounge extending the entire width of the auditorium.

"Toto."

Leo Ditrichstein is appearing at the Bijou Theatre in a four-act comedy from the French of Hennequin and Duquesnal, called "Toto." The adaptation was made by Achmed Abdullah. "Toto" is the sobriquet given to Antoine de Tillois, a gay boulevardier with plenty of money, long separated from his pious wife, who lives in the country. His only remnant of domesticity is his daughter, Louise, who visits him for several months every year. Louise refuses to marry until her father and mother become reconciled, so her father pretends to reform, and after a relapse finally settles down, enabling the lovers to marry. The play is artificial, but it affords Mr. Ditrichstein an opportunity to appear in a well-fitting rôle and delight his many admirers. Louise is charmingly acted by Phœbe Foster.

ARE BRITISH AUTHORS BARRED?

TO THE EDITOR OF "THE ERA."

Sir,—Are British authors being boycotted by managers here? I ask this strange question in view of the swarm of alleged plays flooding this country from America. English managers evince reluctance to approach native authors, who experience the utmost difficulty in getting their plays read—managers (when they *do* read plays) occupy anything from three to six months in the process; and I know of one play that has been *waiting years for perusal!* Meanwhile, the stage is supplied with pieces which invoke the sneers of the critics and boos of the public.

Can we wonder that the "pictures" are gradually superseding the stage?

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THE ERA

WIRES: "The Era." London. ESTABLISHED 1837. 'Phones: 4546 and 4547 Regent.

WEDNESDAY, APRIL 13, 1921.

A.A. AND V.A.F. IN COMBINATION.

THE joint mass meeting of members of the Actors' Association and Variety Artists' Federation, of which we give a full account elsewhere, marks, we think, the first occasion upon which the two societies have joined together for a definite purpose. Hitherto their work, although closely associated in principle, has been done in separate camps, but their meeting on Sunday found them discussing as one body the unionising of that remote section of the entertainment world, the "crowd" worker in the cinema. A cinema actor is not necessarily eligible for membership either of the A.A. or the V.A.F., but he might be a member of both. In the proposed new section provision is made for the former class.

Unionising the Cinema Worker.

The necesssity for such a society is pressing, and it is all the more regrettable, as stated at Sunday's meeting, that the project has not been taken up with the enthusiasm that it should. Theatres and music halls are being turned into cinemas, and it is only fair that artists who are thrown out of employment thereby should find work in the industry by which they are supplanted. But film work is peculiarly subject to the attentions of persons who want to act because it is "such fun," and the film affords them as much fun as the footlights. It is to circumvent such people that the present coalition between the A.A. and the V.A.F. is primarily established, and no one can doubt its value.

Originally it was intendedto make cinema actors a branch of the V.A.F., and a crowded meeting held last September unanimously approved the scheme, but the cinema workers have not responded as numerously as they should, and the A.A. and V.A.F. have joined forces in order that their united efforts might provide the 25 per cent. membership of the industry which the film producers' society requires before negotiations can be considered. One of the reasons for which the organisation was founded last autumn was to put an end to the bogus schools of cinema acting which took fees for providing engagements which never materialised. Happily, that motive has disappeared with the institution by the London County Council of by-laws requiring that all schools that invite pupils on the promise of engagements have to be licensed. In consequence of this measure, there has been a singular diminution in the number of cinema schools touting for pupils.

25 per cent. Membership Wanted.

The new organisation will be faced by a task of no small magnitude. The difference between the stage actor and the screen actor is greater than might at first appear. The most ordinary supernumerary must have some sort of training before he makes his entrance upon the stage, but anyone might step into the focus of a lantern without any previous training, and yet be thoroughly in the picture. It is here that the chief difficulty of the new association will arise. While they may make rules and regulations for their own members with regard to conditions of work, they cannot control every unit in a film. They cannot insist, for instance, that everyone who figures on the screen must be a member of their union. Frequently it is necessary to impress the ordinary public into the picture, and it is essential for the realism of the subject that it should be so. But there still remains a large body of cinema workers unorganised, and by joining forces as they have, the two representative bodies of the "legitimate" and variety professions have done them good service.

A RAMBLE IN THEATRELAND.

A FEW WISDOM-WORDS AT RANDOM.

By SEYMOUR HICKS.

Here are a few words at random—a sort of ramble in Theatreland.

It is almost impossible to run big shows nowadays and make big money. Why? Because of the strength of the Income Tax; of the incidence of the Entertainment Tax; and the heaviness of the expenses generally, the last-mentioned having increased by anything between 180 and 300 per cent., whilst the capacity of theatres is just the same as it was when they were built, and people are not as well

off as they were. Goodness only knows where the end will be. A Government tax on a theatre that is a paying proposition is all very well in its way, but to tax you whether or not you are paying is absurd.

Dearth of Plays and Players.

There is great difficulty in getting new plays; they are few and far between. One still keeps reading them by the dozen, but the majority are not of the sort that is wanted. What we require are good plays, with a strong, straight story—anything will go if it is good. Drama and melodrama have always been suitable for the theatre. That is why the great heart of Brixton has migrated to the halls; and I do not see why comedy houses should not imitate the halls. Mr. du Maurier has been very successful. Comedy is perhaps hard to cast as it ought to be cast, because of the difficulty of getting artists as good as the old ones—no Rose Leclercq, no Ellaline Terrisses, and no Miss Farrens. Whether they can be found remains to be seen. The war has set us back some six years, so far as the younger people are concerned. Young men of 23 when the war began are now 29—and they have to start again in the business!

And then during the war people did not care what was presented at a theatre so long as they had a good time. This produced mushroom managements, many of which have long since been gathered into financial baskets, never again to be seen except on the breakfast table.

Will the good old days ever return? Never, I think, in our time! Why? Because everything is so expensive, and we are all in a muddle for money—and it looks as if we shall always be in that situation until the end of our days.

Music-hall Audiences.

I have done a great deal of music-hall work, and I think music-hall audiences are wonderful. But you have got to please them right away, or you will not be a success. One-act plays are far better than sketches.

Anyone who stands up in a music hall to entertain the public by himself is a very clever man. I have watched them with amazement. The old-time comedian, however, is fast disappearing. This is the sign of the times—we have now got taxis instead of "hansoms."

Return of the Actor-Manager.

One of the great things that is not doing the theatre any good nowadays is the lack of actor-managers. There is no policy to pursue. I think the good old days of the actor-manager will return—until they do we shall not have the best acting. It has always been so.

We have not got a single lady who can play as tragedienne a gamut of parts from Lady Macbeth to Mrs. Hardcastle. Most of them are hard and live in castles! The critics are a great deal to blame. They go in front and see a pretty girl who happens to fit a part, and next day you read of Miss So-and-So's great triumph. The piece runs for a week, and you never hear of it again, which, perhaps, by the way, is a very good thing. The actor-manager must come back to his own. But when he does, he will probably have to have a small theatre in Carey-street, and the Official Receiver in the box-office waiting to pay the creditors with an overdraft.

Poor, but Artistic

Still, it is a great thing to be very poor and know that you are a great artist. I am getting perfectly sick of saying I am a bad actor—people have begun to believe it, and I know they are wrong. The only place where I am considered to be a great actor is in Paris, because people there do not know what I am saying. They think I am wonderful.

To be serious. I think theatreland is flirting with the edge of the Bankruptcy Court. Realise how many new pieces have been produced since the Armistice, and how many have been a real success. The only people who have benefited are the costumiers, the actors, the men who own the theatres and charge big rents, and the employees. The theatre managements have not to look out for new pieces; they have to look out for new syndicates. There are plenty of wealthy men knocking about, but they are always those who ask for seats!

Our Own Charities.

We are about the stupidest profession that ever lived. Instead of benefiting our own charities as we ought to do, we will do anything for the Duchess of Snodgrass, who is raising funds for some quaint object or other. We at once lend her a theatre, not realising that she only wants to see herself as others see her in the afternoons from 2 o'clock to 5. But this kind of thing will continue for ever. Richard Burbidge, I believe, complained in the same way. If the charities were the legitimate ones, such as soldiers' organisations, hospitals, &c., it would be a different thing. I should not complain; indeed, I would do all I could to help.

"THE MYSTERY OF THE YELLOW ROOM."

At the Devonshire Park Theatre, Eastbourne, the scene of the original production, Miss Daisy Markham and her company embarked on a tour of "The Mystery of the Yellow Room" on Monday of last week. The fine company cast and the thrilling play attracted a large audience, and the opening performance was given amid circumstances which promise pronounced success for the provincial run. In the strong part of Mathilde Strangerson, Miss Auriol Lee scores a notable hit, and Mr. T. A. Shannon, too, as Frederick Larson displays much fine work. Miss Daisy Markham undertakes the rôle of Philippa Rance with a brightness and charm which make a small part conspicuous; the Joseph Rouletabille of Mr. Jack Farquhar, the journalist-detective, commands high commendation. Mr. F. Castleman is a clever Darzac, Mr. Arthur Seaton, a distinct and able Professor Strangerson, Mr. Alec F. Thompson, a well-marked magistrate, and every smaller part is judiciously and ably filled.

THE PLAY IN PARIS.

A Slack Week—Smart Revue at Rochechouart Gaiety—Melodrama Revival—A Stage Play Censorship.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—There has been only one new production and few changes of programme during the past week. The novelty is in the form of a revue at the outlying but fashionable Gaité Rochechouart. "Ca t'étonne," by Saint Granier and Paul Briquet, really does astonish us. It is quite up-to-date with topical allusions, and does credit to Leon Bolterra, the producer. Mlle. Simone Judic, a grand-daughter of the famous burlesque actress, appears in a music hall for the first time, but the authors have not supplied her with material to suit her talent. However, there is plenty of comic element with Serjius, Carier, and particularly Iner. Blanche Ritier has migrated from the Folies Bergere, and makes good in an establishment where the audience gathers to see a stage show. Without pretensions of a Casino de Paris spectacle the new revue mounted by M. Volterra for his father is a witty entertainment not to be missed

"Les Misérables."

The popular drama of Victor Hugo, arranged by Paul Meurice and Charles Hugo, with accompanying music by André Wormser, revived at the Odeon, is meeting with much success, which goes to prove the good old style of melo. is again becoming popular. There is the legend before the war that the students of the Latin quarter were wont to gather mushrooms in the corridors of the Odeon, but at the present moment, with a programme of blood and thunder, this State-subventioned house is playing to capacity. "Les Miserables" is splendidly interpreted, though the mounting is nothing to brag about. But what does that matter? We can weep over the misfortunes of the heroine and applaud at the final collapse of the villain, which is more human and moral than the effect of many French pieces seen of late.

"La Fille de Madame Angot."

They "keep on doing it" (do you remember the old air?) at the Gaité, where the classical operetta of Charles Lecocq, to the lyrics of Clairville, Siraudin and Koning, has been again resuscitated, running alternately with "Nelly." There is not much to be said, even for British readers, of this famous musical comedy, which is continually being rendered in some part of the world. The present revival is sung by Mmes. Marguerite Carré, J. Syril, R. Launay, Messrs. Tirmont, Girier, A. Gilly, E. Roques, forming a fine troupe. The orchestra is conducted by Henri Casadesus.

Bill to Control Stage Plays.

Although there is a censor in France for moving pictures there is no control over theatrical productions, excepting for political reasons. The authorities have become alarmed at the terrible low condition into which the French stage has fallen. The subjects are invariably carefully handled, but there are exceptions where they degenerate into absolute filth, while the scantiness of costume in certain revues causes one to ask where the "fashion" is going to end. A decree has now been signed, without preliminary discussion in Parliament, to control stage productions. The details of this law are not yet divulged. Although a stage censorship is not generally desired, the public recognise that additional power should be given the authorities to control public productions. In any event, without being a prude, I can testify that something needs to be done, and the better solution would be to grant further control to the police, which at present can only stop a play after it has definitely caused a public scandal, or is likely to lead to one from a political standpoint. The problem of morality during recent years has presumably not occurred to the French legislator, and this fact has apparently been taken advantage of by a certain class of playwrights.

Foreign Music.

At the annual general meeting of the Chambre Syndicale des Chansonniers, the subject of imported airs was warmly discussed. The Chairman advised prudence, declaring that the Committee was of the opinion that the question should be treated discreetly. It appears one of the principal importers of American music had been previously received at a private session, and had given French composers to understand there was a big future for their work abroad, so the clamour against foreign music now so prevalent in Paris should cease. The agitation regarding the tax on pianos is also being kept alive, and it is a foregone conclusion the municipality will except professionals earning their living by music. In the meanwhile, however, pianos in the capital must still be declared, and the tax for 1920 will be due! This retrospective idea is awful!

Revue or Operetta?

Mlle. Micheline, engaged by Mme. Rasimi for a revue at the Ba-Ta-Clan, refused to appear in an operetta when the management substituted that form of entertainment in October, 1920. Mme. Rasimi therefore sued the artist for 3,000 francs' damages, provided in the cancellation clause of the engagement. But Mlle. Micheline objected, and brought a counterclaim, contending a music hall performer booked for a revue could not be compelled to play in a musical comedy. The courts have just decided in favour of the artist, condemning Mme. Rasimi to pay the damages for non-execution of contract.

Provincial Standard Contract.

The provincial managers will meet in congress at Bordeaux on April 19 to discuss a standard or model contract.

Entertainment Tax Protest.

The directors of all places of amusement at Marseilles have decided to close on May I as a protest against the present form of taxation on amusements, which is declared inequitable.

Pavlova.

Mlle. Pavlova arrived at Cherbourg on Thursday from New York, and after a short stay in Paris will leave for her tour in England. She may appear next week for a short series of dance-concerts at the Trocadero, but the engagement is not yet settled. There was a possibility of her returning to the Theatre des Champs Elysées, but this event has evidently missed.

Forthcoming Productions and Revivals.

"La Femme Nue," of H. Bataille, with Yvonne de Bray, will follow "Tendresse" at the Vaudeville.

"La Dame aux Camelias," with Madeleine Soria, is being given at the Theatre Sarah Bernhardt, until the revival of "Two Little Vagabonds" is ready.

"Rose de Roseim," by Jean Variot, is due at the Theatre des Champs Elysées the middle of this week.

MM. Trebor and Brigon, managers of the Michel, have taken the Mathurins (next door), and will open next season, probably with an operetta by Willemetz, music by Yvain, the song-writer. They will have a summer season of melodrama, beginning in May, at the Ba-Ta-Clan, presenting "L'Assommoir," of Zola.

Hutchinson's "The Right to Strike" (Le Droit de Grève), translated by Mme. Mylo, will be adapted by Charles Meré for the Theatre Antoine next season.

"Chanson d'Amour," an opera produced in Switzerland, with music from Schubert, is to be given next at the Marigny.

"The Pink Lady" (La Dame en Rose), from the French farce, "Le Satyre," music by Yvon Carol, is being rehearsed at the Bouffes, to follow "Phi-Phi," next month.

AS YOU LIKE IT.

At the pit entrance: Miner disturbances.

* * *

The gaining waters' boast:

"Thus far into the bowels of the land
Have we marched on without impediment!"
("Richard III.," V., ii.)

* * *

A contemporary complains of our "noisy Labour papers." Doubtless it would echo Claudio's sentiment, "Silence is the perfectest Herald."

* * *

Blooming at the Playhouse: Haw-tree.

* * *

At the top—"Up in Mabel's Room."

* * *

Did you see that Mr. Arthur Prince received an illuminated address last week? This does not mean, you know, that his house caught fire.

* * *

Apropos of the ventriloquist, I note that "Jim" is fourteen years old, which is the average age of a dog. You would expect similarity between puppets and puppies.

* * *

"Mr. Pim Passes By" has been filmed. Presume he will reel by now.

* * *

"The Paris Opera House may become a cinema, and operatic performances are now to be attacked by the films," exclaims a disgusted writer. The tragedy would be operattack.

* * *

The same writer remarks that, before long, the whole world will be moving. It is already—round the sun.

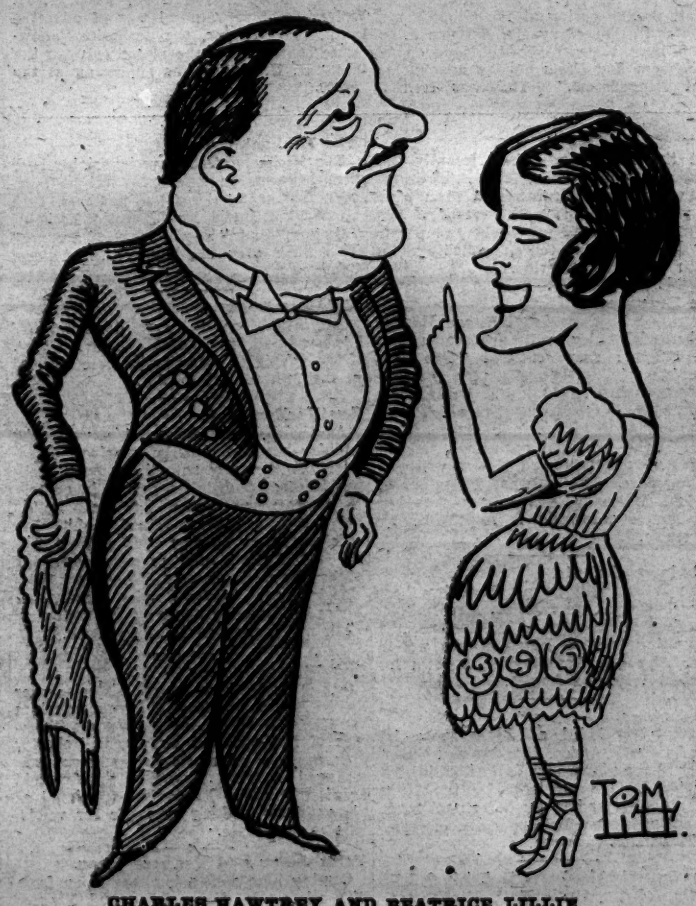
* * *

Isn't the Divine Sarah's health wonderful? Thank goodness she is so Bern-hardy!

* * *

Let me suggest to the critic who is trying to discover which is the most tragic rôle, that nothing can really beat the kind done by an immaculate man on a piece of orange-peel.

TOUCHSTONE.



CHARLES HAWTREY AND BEATRICE LILLIE
in "Up In Mabel's Room," at the Playhouse.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 3645.

ALDWYCH (Strand, W.C.).—"The Blue Lagoon," 8.30. Thurs., Sat., 2.30. Cent. 7170.

ALHAMBRA (Leicester-square, W.C.).—"Robey-en-Casserole," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4460.

APOLLO (Shaftesbury-avenue).—"Don Q," 8.15. Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross).—Madame Karsavina, Cecilia Loftus, Lupino Lane, Bert Coote, Edyth Goodall & Co., &c., 2.30 and 7.45. Gerr. 7540.

COMEDY (Panton-street, S.W.1).—"The Ninth Earl," 8.30. Thurs., Sat., 2.30. Gerr. 3724.

COURT (Sloane-square).—"King Henry IV.," 8.15. Wed., Sat., 2.15. Gerr. 848.

CRITERION (Coventry-st.).—"Grumpy," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Thurs., Sat., 2.15. Gerr. 201.

DUKE OF YORK'S (St. Martin's-lane).—"Mis' Nell o' New Orleans, 8. Th., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.).—"The Rebel Maid," 8. Wed., Sat., 2.15. Gerr. 3527.

GAIETY (Strand W.C.). — "The Betrothal," 8.15. Thurs., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"The Fulfilling of the Law," 8.30. Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-av., W.).—"Her Husband's Wife, 9.0. Wed., Sat. 3. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). —"The Circle," 8.30. Thurs., Sat., 2.30. Reg. 6030.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C.).—"The Heart of a Child," 8.15. Thurs., Sat., 2.30. Gerr. 4032.

LITTLE (Shaftesbury-av.). — London's Grand Guignol (third series), 8.15. Thurs., Sat., 2.30. Reg. 2401 and 2402.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30. Gerr. 704 and 705.

LYCEUM (Wellington-st., Strand, W.C.).—"The Savage and the Woman," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed., Sat., 2.15. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Regent 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions," 8.15. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-av.).—"Dawn of the World," 2.15, 5.45, 8.45. Sundays, 6 and 8.30. Gerr. 6834.

PLAYHOUSE (Coventry-street).—"Up in Mabel's Room," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

PRINCES (Shaftesbury - avenue). —"Daniel," 8. Wed., Sat., 2.30. Gerr. 3400.

PRINCE OF WALES (Coventry-street, W.).—"The Charm School," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-av.).—"Nightie Night," 8.30. Thurs., Sat., 2.30. Gerr 9437.

ROYALTY (Dean-street, W. 1).—"A Social Convenience," 8.45. Thurs., Sat., 2.45. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Loper," 8.30. Wed., Sat., 2.30. Gerr. 6666.

ST. JAMES' (King-st., W.).—"Polly With a Past," 8.15. Wed., Sat., 2.30. Gerr. 1903.

ST. MARTIN'S (St. Martin's-lane, W.C.).—"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Jumble Sale," 8.25. Tues., Fri., and Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Thurs., Sat., 2.15. Gerr. 416.

WYNDHAM'S (Charing Cross-road).—"Bull-Dog Drummond," 8.15. Wed., Sat., 2.30. Regent 3028.

THE VARIETY WORLD.

Artistes and the Strike—£2'500 for Newspaper Press Fund—Unique Golf Match—"Peep Show" at the Hippodrome.

Artists and the Strike.

Negotiations between the miners and the mine-owners were proceeding when we went to press, and the threat of the Triple Alliance to cease work at midnight was still in force. We understand that in the event of a railway strike occurring a "skeleton" service will be available by which artists might get to their engagements on Sunday.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that the death levies are now due upon the 1921 book. Red stamps fifteen.

Newspaper Press Fund Concert.

The concert organised by Mr. George Robey, in aid of the Newspaper Press Fund, at the Coliseum on Sunday, was a great success. The popular comedian, besides giving two separate turns, appeared in his famous role of auctioneer, and thus increased the total of £2,173 by more than £230. The "lots" included a "Three Muses" gramophone a baby's bonnet, a mat, a £50 note, an autographed programme, a sketch of Mr. Robey, and Mme. Sarah Bernhardt's signed birthday book. Mme. Bernhardt, who received a tremendous welcome, recited the well-known "Les Fleurs" of Edmond Rostand. She was afterwards escorted to her dressing-room by Lord Riddell, Mr. Robey, and Mr. Arthur Croxton, and Lady Newnes presented her with a bouquet of flowers.

For the V.A.B.F. and I.

A few star artists are requested to kindly oblige by sending to the secretary of the V.A.B.F., 18, Charing Cross-road, a supply of their autographed photo post-cards for sale on the grounds on the occasion of the football match to take place April 28 between the West Ham United and Variety Artists, in aid of the ...iety Artists' Benevolent Fund and In...tion.

...ng-Distance Golf.

Hedges Bros. and Jacobson, who were ...t Birmingham last week, and were due ...t Swansea this week, decided that, in view of transport difficulties, they would be well advised to get on the way to Hull, where they are engaged to appear next week, and on Sunday they started north by road, taking their golf clubs and a card with them, and beginning a long-distance match, which is unique in the history of the royal and ancient game.

They drove off from Castle Bromwich links, on the outskirts of Birmingham, and despite early difficulties through getting off the line, they were soon on the high road to Hull. They aim to do about 17 miles a day. The man who does the journey in the smallest number of strokes wins—if his opponents do not dispute the score. It is stipulated that throughout the course they shall not change their raiment, neither shall they put razor to chin.

Charles Coborn Arrives.

Charles Coborn, who set out on St. Patrick's Day to walk from Hyde Park Corner to Lands End, reached his destination on Saturday afternoon. He arrived in the pink of condition, having walked on an average 17½ miles a day. The popular comedian had several offers to ride in motor cars en route, but resisted the temptation on each occasion, walking every step of the way.

Cecilia Loftus' Latest Imitation.

To-day (Wednesday), at the matinée performance, Miss Cecilia Loftus will introduce at the Coliseum an entirely new imitation of Mme. Sarah Bernhardt in "Daniel." The imitation will be in French. Miss Loftus experiences little difficulty with the language, but finds Mme. Bernhardt's fluency of speech very elusive, and in order to overcome this, she has attended every performance at the Prince's. On Thursday afternoon, the entire Prince's company will witness Miss Loftus' imitation at the Coliseum.

Real Friendship.

Strikes and rumours of strikes notwithstanding, and in spite of a restricted train service, Miss Edna Maude kept a long-standing promise to attend, last Sunday, an old friend's birthday party. The keeping involved a journey to town from Coventry, and another, at 3.30 on Monday morning, from town to Bradford!

A Welcome Return.

Miss Lee White and Mr. Clay Smith opened at the Hippodrome, Liverpool, on Monday, an engagement offered them immediately on arrival from Australia. After Liverpool, the popular couple will visit the Hippodrome, Brighton. In all probability Miss Lee White and Mr. Clay Smith will be seen in a new production in the West End some time in May.

Appeal for Old Performer.

Notice is drawn to the distressful case of Jack Brunswick, the old negro performer, who is in necessitous circumstances. A fund for his relief has been commenced, and a grand benefit concert has been arranged to take place next Tuesday at the Victoria Hall, Ealing. Sir Oswald Stoll has graciously consented to allow artists appearing at the Shepherd's Bush Empire to give a "turn," and permission has been granted by the V.A.F. Mr. Bruce Green, who has taken a great interest in the matter, has generously undertaken to defray the expenses, and is positively appearing. Donations to the fund will be gratefully acknowledged by the Hon. Sec., Mr. Frank Bass, whose address is 31, Estcourt-road, S.W. 6.

"The Peep-Show."

In "The Peep-Show," their first revue at the London Hippodrome, to be produced to-morrow (Thursday) at 7.50, Messrs. Wylie and Tate aim at presenting a fantastic story, crowded with comedy, good singing, and clever dancing. Lauri Wylie has written the book, and additional scenes are by R. P. Weston and Bert Lee. The lyrics are by Clifford Harris and Valentine, and the music by Jas. W. Tate ("That"). The revue is staged by Gus Sohlke, and produced by Julian Wylie.

The chief comedian is Stanley Lupino, who started at the old Britannia Theatre, Hoxton, at the age of seven, in pantomime, when he played "The Demon Crab." Since then he has been an acrobat, a villain in drama, a pierrot, a dame in pantomime, has tramped to London from Tunbridge Wells, and in the past three years has had a series of successes in the West End. And he is only 28.

Miss Mona Vivian, who will play an important part in the revue, made, it will be recalled, a great success in the London Pavilion revue, "As You Were," and has recently been playing principal boy in the pantomime at the Royal, Birmingham. The cast will also include Miss Annie Croft, a delightful singer, dancer, and light comedy actress, Miss Desiree Ellinger, the possessor of a fine dramatic soprano voice, and Fred Allandale, a versatile comedian and a great Hippodrome favourite. A remarkable Italian tenor, who elects to be simply styled The Voice, and The Hippodrome Eight, clever dancers, who are making their first appearance in London, will also be among the attractions.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. "Walmer Castle," to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited:—Tubby Stevens, Henry D. Adams, Harvard Holt and Kendrick, and Hope Vernon.

Dolly Harmer's Bereavement.

Readers will hear with regret of the death on Sunday, from double pneumonia, of the husband of Miss Dolly Harmer. The sympathy of many friends will be extended to the popular comedienne in her bereavement.

Pip Powell.

Mr. Pip Powell, who has been spending a fortnight's holiday motoring through Herts and Oxfordshire, resumes work at the Palace, Southampton, next week. He will appear—in conjunction with Miss Queenie Finnis—in his very successful duologue, "A Perfect Woman." It is eight years since Mr. Powell played the sketch—he having in the meantime been engaged in revue—including a three-years' contract with Sir Oswald Stoll.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to acknowledge with thanks a donation of 5s. from Miss Nellie Turner (per Miss Alice Craven), also the following subscriptions:—Mrs. Carl Hertz £2 2s., Miss Muriel Saville £2 2s., Miss Hetty King £2 2s., Miss May Erne £2 2s., Miss Marie Kendall £1 1s., Mrs. Kharum £1 1s., and Miss Maud Mortimer £1 1s.

Dorothy Arnold.

Dorothy Arnold, the popular mezzo-soprano, after a successful provincial tour, returns to town on Monday next, and opens at Collins' Music Hall, booked by Charles Stafford, of Neiman's Agency.

Jack Straw's New Act.

At the Ilford Hippodrome last week Jack Straw produced a new act entitled "Jack's Come Home," which was given a hearty reception, and should prove very successful. The show is artistically presented, the scenery, by Leolyn Hart, representing a pretty view of the harbour and a village inn, calling for special mention. Jack has the assistance of George Carroll, that droll little comedian who was for many years at the Gaiety, and the pair keep the fun going all the time they are on the stage. Jack sings a couple of tuneful numbers, and has some clever and funny patter. This week "Jack's Come Home" is at the Olympia, Shoreditch.

Jacques Londrès.

Jacques Londrès, a violinist new to London, made his appearance in town last week at the Ilford Hippodrome, where he deputised for Jack Pleasants and scored a decided success. Jacques strolls on to the stage playing a violin which is illuminated with a number of electric lights, and proceeds to play a series of classical airs, after which he gave some popular selections which were heartily acclaimed.

Austin Rudd.

That popular comedian, Austin Rudd, returned to town last week and played Rotherhithe and the Victoria Palace, meeting with the heartiest of receptions at each house. Austin sang a new song, "Nice and Naughty," which was an immediate hit, and also gave the favourites "Sailors Don't Care" and "The Body's Upstairs." Austin is at Shepherd's Bush this week, and will be in town until Christmas.

Osborne and Perryer.

Those big favourites, Osborne and Perryer, opened in London again last week following their provincial successes, and had a very good time at Chiswick with that delightful skit "Seeing the Show," to which they have added some new features. The popular couple are at Chatham this week, and will be at Wood Green next.

George Bolton.

On Monday George Bolton, the entertainer with his voices and a piano, commenced a three-months tour in the provinces, following his recent successful season in London, opening at the Palace, Bradford.

Marriott Edgar.

Marriott Edgar was a great favourite at the Hippodrome, Southend, last week, and scored heavily with Weston and Lee's latest hit, "A Noise Annoys an Oyster," a new type of song for Marriott, both in style and make-up. We hear that he is producing a new comedy song scena in which he will be assisted by Horace Percival. This will shortly be seen in town. The number is written by Marriott and the music by Joe Tunbridge.

G. H. Elliott.

G. H. Elliott, the popular chocolate-coloured coon, is appearing at the Victoria Palace this week. He is doing very big indeed with a number which is by Wynn Stanley and Andrew Allen, "If You're Going Back to Dixie, Mention My Name," which is being issued by the Lawrence Wright Music Co.

Will Poluski and Joe Mott.

At the London, Shoreditch, last week, Poluski and Mott were accorded a very hearty reception with their new act, which kept audiences laughing heartily throughout.

Miss May Sherrard.

That clever artist, Miss May Sherrard, who has been scoring heavily recently, has to be congratulated on the possession of several effective numbers, notably "Sandy," "Touch the Harp Gently, My Pretty Louise," and "He Traced My Little Footsteps in the Sands," all by Charles Collins.

Webb and Page.

Those clever comedians, Webb and Page, who were at Hackney last week, and have been doing very well around the Stoll Halls, resume their provincial engagements shortly. We hear that they are in negotiation for a West End show.

Fisher and Lea.

At the Hippodrome, Golders Green, recently, those accomplished ballroom dancers, Fisher and Lea, produced an entirely new act, which met with the heartiest of receptions. Fisher and Lea sail for South Africa in June for three months.

Jay Whidden's Latest.

We hear that Jay Whidden has arranged for Miss Lucille Benstead to feature exclusively his latest composition, "Rio Grande" (Whidden and Godfrey).

Stanley Haysman.

Stanley Haysman, the popular bass baritone, who for the past two years has been doing excellent work with the D'Arcy Woolven Trio, is now open to accept offers for a first-class act or concert party. Stanley is also a composer, and we hear that his song, "Someday You'll Know," which was published by Cary and Co., has been in great demand.

Tambo and Tambo.

In a few weeks Tambo and Tambo, well known for their clever tambourine-spinning act, are leaving for a three months' season on the Continent, visiting France and Holland.

"Beauty" in Belgium.

"Beauty," the perfect horse, repeated his Brussels success at the Scala, Antwerp, last week, and when he returns to England in June, he will have added knowledge to an already wonderful ability and intelligence.

Billy Leonard.

Since Billy Leonard reverted to the halls a short time ago he has been meeting with the heartiest of receptions, and last week at the Hippo, Bristol, he occupied the stage for 28 minutes. Billy, who has made a big hit with a sailor number, entitled "The Sailor's Farewell to His Horse," after playing Manchester and Plymouth, returns to town at Wood Green on Monday week.

Benson Trio.

T. W. Thurban is presenting the Benson Trio next week at Wood Green Empire in a new musical act, in which they intend to feature the latest success by Sidney Lennox, entitled "Let Me Believe." This number is being featured at the Manchester Hippo. this week by Miss Nellie Maquire.

Conjurers' Matinée.

Arrangements are now practically complete for the great Conjurers' Matinée which will take place at the St. George's Hall on Wednesday next in aid of the Deptford Fund. Princess Alice, Countess of Athlone, will be present as president of the Fund. The fine programme will include Oswald Williams, the clever illusionist; Okito, the Chinese wizard, in representative magic of the East; Captain Clive Maskelyne, representing the third generation of the famous family of magicians in a trick which is full of thrills; Musicus, who conjures delightful melodies out of ordinary kitchen utensils; Zellini in a burlesque of magic; and other stars of the entertainment world.

Syd Moorhouse.

Excellent reports are to hand of the success at Brighton of Syd Moorhouse with his own original creation, "Castles in the Air," a ballad by Worton David and Horatio Nicholls, which promises to be one of the outstanding hits of the summer.

Bert Lee.

Making his first appearance at the Palladium this week, Bert Lee created a very favourable impression with the audience on Monday afternoon, although time only permitted of one number, "I Like 'Em All." On Monday evening Bert was requested by the management to give a second song. Next week Bert returns to the Victoria Palace.

G. H. Elliott, the popular chocolate-coloured coon, handing the Captain of the Wolverhampton Wanderers a mascot, and telling him (and the other Wanderers) how to win the Cup. This photograph was taken during Easter Week, when G. H. Elliott was appearing at the Hippodrome, Wolverhampton. A novel way of advertising was introduced by Mr. Bertram J. Seabrook, the manager, the authorities allowing a huge notice to be displayed on the score board during the match between the Wanderers and Notts County announcing that "G. H. Elliott was appearing at the local Hippodrome." This was seen by 20,000.

May B. Brilliant.

At the Tottenham Palace recently that delightful young artist, May B. Brilliant, made her first appearance in town after six years' absence from this country. May has travelled round the world and played all the important tours, including the Keith Circuit in America.

The Buccaneers.

At the Chiswick Empire, on Monday Herbert Wellesley will produce a new and original show entitled "The Buccaneers," which will consist of a prologue and five scenes, including a ballet scene produced by Serge Morozoff, in which Mlle. Blanchetta will give a snake dance. Jack Edge is the principal comedian, and the Sisters Reeve (Mabel and Hester) will play leading rôles. The book and lyrics are by Herbert Wellesley and Harry Lowther, and Ernest Woodville is responsible for the music.

Daimler and Eadie.

A new act will be produced by those clever burlesque entertainers, Alec Daimler and Nora Eadie, when they commence the Controlling tour at Leeds in two weeks' time. Alec and Nora return to town for the L.T.V. tour on Aug. 1.

Jen Latona.

Having concluded a highly successful tour in South Africa, that popular entertainer at the piano, Jen Latona, sailed for England on the 1st inst., by the Llanstphan Castle, and is due home next week. Jen will make her first appearance in town at the London Coliseum.

The funeral of Major W. B. Trick, O.B.E., director of the Gnoll Hall, Neath, took place on the 7th inst., the staff sending a magnificent wreath. The late Major Trick was very popular in the district.

The Michaeloff Trio.

The Michaeloff Trio have invariably been firm believers in Lawrence Wright numbers, and are working two numbers, both by Worton David and Horatio Nicholls, "Omaha," and "The Memory of a Song." This week they are playing the Palace, Camberwell.

Wedding Bells.

Congratulations to Ivy Raymond (of Raymond and Ivy), and E. E. Livingstone, of the Olympia, Cardiff, who were married on the 24th ult. at Cardiff.

Lucille Benstead.

At the Bedford Palace this week the popular soprano Lucille Benstead introduced another new ballad, entitled "Smiling Through," which appealed immensely to the patrons. This was followed by an old favourite "Angus Macdonald." Lucille's opening number, "If I Wait Till the End of the World," promises to be one of her biggest successes. Next week Miss Benstead goes to the Empire, Leeds, and instead of playing Glasgow the following week will appear at Finsbury Park.

Gus Platts.

Gus Platts, whose recent victories over Ercole Balzac and Tom Gummer won him the titles of Middle-weight Boxing Champion of England and Europe, will shortly play a series of music hall engagements arranged by Fred Reynolds, the Sheffield agent, whom Gus Platts has appointed as his exclusive booking manager for vaudeville engagements.

Felix Adler and Frances Ross.

Coming here with a big reputation from the other side, Felix Adler and Frances Ross, a couple of versatile entertainers, are due to open at the Victoria Palace on Monday next.

MY MUSIC HALL TOUR.

HUMAN BIRDS—I HAVE A NIGHTMARE—THE HEROISM OF NOT BEING BLACK.

If you wake up to-morrow to the tune of chirping, you will probably assume that birds are singing outside your window and you will probably be right. But it may be the Arnaut Brothers, who possess a thorough knowledge of bird-notes, and who are always up to a joke. I can quite picture them climbing some tall tree at sunrise and waking sleepers with their warbling, and I am sure that, if I were one of the sleepers, I should rush to the window to make the acquaintance of the wonderful new birds that had come to roost in my garden.

At the Holborn Empire.

Meanwhile I have been making the acquaintance of the Arnaut Brothers—or, more correctly speaking, renewing my acquaintance with them—at the Holborn Empire. Their bird duet is the most delicious thing they do, but their entire performance is full of delicious moments. Inferior artists can sometimes score with subtle humour, but it takes a great artist to delight you with simple and obvious material. Anybody, for instance, could concoct and perform their little chair scene, but there are very few indeed who could invest it with such richness.

The Arnaut Brothers made a tremendous hit, and so did Jay Laurier, who gets better and better. His new song, in which he reverses the usual philosophy by inviting us all to weep with him, brought tears to many eyes, but they were not tragic tears. As a tonic for strike depression I suggest you could not do better than go and have a good cry with Jay Laurier.

Bailey and Cowan will also keep you from speculating over the cost of boot-leather in a train strike. They give an American quick-result turn, full of short songs, clever banjo-playing, and odd dancelets. One can hear them at rehearsal, after every fifty seconds, shouting out "Stop! That's enough! We mustn't let them get bored!" And they don't. Congratulations on their performance, and their novel setting.

I always marvel at Sammy Shields, the Scotch comedian and football enthusiast. (Summer is a sad time for Sammy, for I have a notion he sickens at the sight of cricket.) He runs on and on and on, like Tennyson's brook—useful old brook!—and you can't help enjoying him. He is like butter. Smooth and fresh. No margarine about him.

Hetty King and Ray Wallace can be given a miss, because they have had their share of my space lately, though perhaps I should squeeze in the fact that Hetty sang her soldier song particularly well. Other items included the Delson Trio, acrobats; Bruce Green, the popular dame comedian, who discussed topics of the day over the washing-tub; George D'Albert, breezy comedian; and Pearl Mitchell, the clever violinist. I found time very pressing when the last item commenced—a sketch entitled "The Get Away"—but how could I leave when the curtain went up on a crook's office, with a lurid light and a safe? It was too much for me. I stayed. And the result was that, at about 3 a.m., I awoke from a dream in which I was a crook myself who had stolen a valuable necklace, and who meant to begin a new life "after just this one," and who was being chased by the police. But I wasn't in the least like the wonderful Wharton in the play, because I was shaking all over and had to switch on the light, whereas Wharton in the play would not have worried had he been in a lion's mouth. He would simply have lit a cigaarette and got the lion to cough him up.

"The Get Away" is a good sketch, neatly carried out, and acted with the right tension. Bert Lloyd made an excellent Wharton.

At the Metropolitan.

That finished the Holborn, released from which I sailed across to the Metropolitan, and arrived there to hear a black man and a white man "having a go" at each other. The black man got the worst of the wordy bout, but as he also got most of the laughter it didn't matter. I expect he was satisfied. When a clever performer allows his partner to blacken his face, it is a sign of heroism, for seven-eighths of the audience look at a black face rather than a white and pink one, no matter how shiny the white and pink one's top hat and brilliant his collar. But every heroic act has its compensations, and the pink and white one has more opportunities to scratch his nose quietly if he gets a tickle. The heroic one in this case (whom I did not really detect scratching his nose, by the way I don't want an indignant letter) was either Clarke or Ritchie, and the black-faced one was either Ritchie or Clarke.

Kitty Curtis, the non-stop singer, followed. She sang three songs, all in different dresses, and avoided tedious waits by chanting the chorus of each song off-stage while she changed. Florrie Forde, of course, had the audience with her all the way. I don't know what it is about Florrie Forde, but you know she will have the audience with her all the way as soon as she steps on to the stage. If she were slightly different she would not have the audience with her any of the way. They simply would not let her go in her last song, and she had to come back and sing the chorus again half-a-dozen times.

Nearly every turn at the Metropolitan was a singing turn. Haig Brothers and Ryan (without Ryan, who was indisposed) sang some gay songs, Alfred Jepson sang some more, including an ode to Father—Father is becoming quite popular at last!—and Billy Wells and the Eclair Twins sang some more still. Wells and the Twins do a lot of other things as well, and are clever dancers. One of the Eclairs is extraordinarily supple, and gives a remarkable acrobatic dance dressed up as a demon wolf.

As in the case of the Holborn, the Metropolitan ended with a sketch. It was "Clicked Again," where Gilbert Payne made laughter reign with might and main. Dear me! It must be the Spring in my veins. Let me retire, before the fever gets worse.

EXTRA TURN.

Barker and Wynne.

That delightful and refreshing act presented at the Palladium for the past two weeks by Ambrose Barker and Peggy Wynne is paying a return visit to the Victoria Palace this week. It is not surprising to hear that these entertainers—who are provided with such original material—have been secured for many dates for the former house, whilst the Moss Circuit have booked Ambrose and Peggy for several tours, which will thus delay their return to the States for some time, although they may return for a holiday next spring. Ambrose is entirely responsible for the numbers in this act, excepting, of course, "Comin' Through the Rye." After playing Bristol and Leeds, these artists return to town.

J. W. Cunningham and Bruce Drysdale.

In that clever and amusing sketch, "Misery and Co." (presented by A. Emmett Adams), which was a principal attraction last week at the Granville, Walham Green, J. W. Cunningham as Misery and Bruce Drysdale as "Aussie" proved very popular in their respective parts and created much hearty laughter. Next week this sketch pays its sixth visit to Manchester, when it will be seen at the Palace, after which it will be in town for another tour of the L.T.V. halls.

Those Four.

Next week, at the Chelsea Palace, these clever young entertainers make their re-appearance in town, after a successful four months' provincial tour. They will introduce new numbers, and the act will be re-dressed with some very effective costumes.

Harry Shiels.

"The Garden of Anna," featuring Harry Shiels, which was presented last week at the Coliseum, Oldham, by N. P. Harrington, has proved a great success, and numerous offers have been received for immediate dates. Mr. B. Montague is re-presenting this act, and it is possible that the sketch will be seen in town next week, after which Harry returns to the Hippo., Northampton.

Victor King.

At the Granville, Walham Green, the other week, Victor King, who describes himself as "the vocal fellow," opened in his single act. Through Geo. Barclay he has been booked for the leading circuits into 1926. Next Monday Victor opens on the Moss tour at Swansea, and will not be seen in town until August. J. P. Long is responsible for the material used by Victor.

Howard Rogers.

This week at the Wood Green Empire, Howard Rogers is following up his recent success at the Chiswick and Shepherd's Bush Empires. It is but a few weeks since Howard opened in town at Chiswick, and his act has been so much appreciated that we hear he has been booked for some considerable time ahead, through Nat Day. Next week Howard opens at the Bedford Palace, after which he resumes the Stoll tour.

MADAME PAVLOVA'S AMERICAN TOUR.

Madame Pavlova, the incomparable Russian dancer, is now in Paris. She arrived at Plymouth from New York on April 5, on board the Finland, but did not land. She crossed to France on the liner, and after a stay in Paris will go on to Switzerland. Several of her company, however, landed at Plymouth and journeyed to London, where they will await the arrival of Pavlova in September, when she returns to New York.

The great dancer was enthusiastic regarding her tour in America, the first for four years, and said her reception was marvellous. She was especially appreciative of the welcome accorded her by the "Camp Fire Girls," an organisation which she joined last year, and whose development she subsequently followed with keen interest.

Pavlova's husband, M. Victor Dandre, explained that her last tour gave her an opportunity of realising what membership in the Camp Fire means, and how far-reaching is the sisterly feeling among the girls for a fellow-member. At every station at which she alighted she was greeted by Camp Fire Girls, who met her with words of welcome and offerings of flowers.

Fred Barnes.

Owing to throat trouble Fred Barnes was unable to appear at Penge. The popular light comedian was however, able to resume this week at the Bedford Palace, and on Monday introduced a new number, entitled "Italian Skies." Last night Fred introduced "Avalon," an exclusive number which he first sang in panto. at Glasgow.

Ian McLean and Betty Atwell.

A very pleasing act was presented by Ian McLean and Betty Atwell last week at the Empire, New Cross. It included some clever Scottish songs and patter, Betty also proving an accomplished pianiste, and the act was accorded a very hearty reception. This week Ian and Betty are appearing at the New Theatre, Oxford.

Phil Baker.

Phil Baker, with his accordion, met with hearty receptions last week at the Empire, New Cross. This week Phil is appearing at the Empire, Liverpool, and next week returns to town at Finsbury Park.

Gilbert and Chapman.

A new act will be seen in town at the Bedford on Monday next, presented by Gilbert and Chapman, who are described as "entertainers in grey."

Jane Croft.

For the opening week at the Globe Picture Theatre, Acton, the management secured that charming vocalist, Miss Jane Croft, who was ably supported by that clever pianiste Miss Erica Pierpoint, L.R.C.M. Miss Croft scored a decided success, and has been booked for six more weeks during this and next year. On May 9 Miss Croft opens on the Moss Tour, and the following week on the Controlling Tour at the Hippo., Portsmouth.

FOUR WONDERFUL SUCCESSES

. AT . VICTORIA PALACE THIS WEEK.

THE LISP OF A BABY'S PRAYER

THE BEE THAT GETS THE HONEY

AND

THERE'S SILVER IN YOUR HAIR

Sung by Talbot O'Farrell

AND

IF YOU'RE GOING BACK TO DIXIE

(MENTION MY NAME)

Sung by G. H. Elliott

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THE LONDON MUSIC HALLS.

THE COLISEUM.

Very welcome a return to vaudeville, after his great Hippodrome pantomime "hit" and prior to his much-to-be-regretted departure for the United States, is that of Lupino Lane. He is in the current Coliseum "bill," and on Monday afternoon had a wonderful reception. His contributions included that exceedingly funny "one-man drama," "Done to Death" (but he probably re-names it at every performance), and one of the "catchiest" of the 1921 chorus songs, "Margie." In the course of both he managed to find scope for his wonderful acrobatic skill, as well as, inevitably, for his super-cheerful personality and tuneful voice. Other newcomers are Renée and Godfrey, those juveniles with a future. Renée, a delightful dancer and mimic, did especially well at the first performance with a bright and refreshing valse to a Chopin melody; while Godfrey seemed cleverer than ever with his violin. Together, the pair showed splendid cohesion.

Then there are Penrose and Whitlock, those inimitable and thoroughly infectious "two old sports," this week giving the Coliseum a great new number in "On the First of May"; Fortunello and Cirillino, whose quaint and clever comedy has so often been "enthused over" by the writer; and Les Videos, with a roller-skating act that reveals in all three of them a full knowledge of their work.

Miss Edyth Goodall appears with the author in Mr. E. Thornley-Dodge's "A Voice in the Street," the little play of life that brought such a storm of praise from the "legitimate" critics when produced recently at the Ambassadors. For purposes vaudeville the ending has been changed from tragic to "happy"; and whether this be an improvement or otherwise, under the circumstances of it, must be left to the individual tastes.

In Wyn Weaver's "Golf Clubs" Mr. Bert Coote has a real winner. Learning the royal and ancient game (though in real life he, like the author, is a real expert) gives the famous "Wall-street Lamb" the most perfect scope for his equally perfect eccentricities; and the audience on Monday went into roars of joy. Supporting Mr. Coote were Miss Peggy Fishwick and another clever "foil" not named on the programme.

The Karsavina-Novikoff-Fairbairn ballet dancing continues from last week (the corps is for the present a septette, owing to the illness of one of its members); and so does the "turn" of Miss Cecilia Loftus, who has added a very clever impersonation of American ladies, and whose Vesta Tilley impression on Monday was splendid.

VICTORIA PALACE.

The Four Madcaps, with their bright ollapodrida of dancing, were responsible for a turn obviously much to the liking of patrons at the Victoria Palace on Monday. A great favourite of this quartette is Tiny Zella, who pirouetted with sylph-like grace, and danced her way into everybody's heart. Horace Barnes, the "impromptu rhymester," having prefaced his remarks with several amusing Hibernian yarns, proceeded to concoct on the spot lyrics on subjects suggested by the audience. A remarkable instance of nimbleness of wit, and deservedly rewarded with a "tabs" call. Mr. G. H. Elliott, who followed, came in for his usual hearty reception. Two numbers, delivered with Mr. Elliott's inimitable grace of style, especially a tuneful ditty, "Babby of Mine," were splendidly received.

Ambrose Barker and Peggy Wynne are a clever couple, well equipped with material in the shape of ragtime duets, animal and bird imitations, tongue-twisting lyrics, and sundry other items too numerous to mention. The gentleman is a clever mimic, and the lady has a beautiful soprano voice. Talbot O'Farrell is a great favourite at the Victoria Palace, as elsewhere. There was a burst of applause when his number went up, and an ovation at the end, with several curtain calls. Talbot has a new "Adam and Eve" song, which is a real winner. The programme, which is concluded in fine style by the Elliott Savonas, and their latest and most gorgeous creation, "The Garden of Harmony," also includes Miss Rose Cambry, with new songs and new gowns, and Alec Fredson, entertainer. The turn of Mr. Barney Ward is described in another column.

ISLINGTON EMPIRE.

Whit Cunliffe, the bright and breezy one, is always assured of a hearty welcome. He generally manages to get good songs, hitting off some of the foibles of the present day. His "Seven and Sixpence" ditty still does duty most successfully, with its racy humour, and in "Riding Down to Brighton in the Char-a-banc," he has another capital song.

May Henderson is so electrically vivacious and mercurial that she carries all before her, no matter whether she sings of courting or collar studs. She has two good songs and some excellent patter just now in "The Best Man to the Girl Next Door" and "He Put His Arms Around Me." Jack Kellino, the musical comedian, with his "Rags, Bottles, or Bones," has a kind of jazz band on a barrow, with the xylophone playing principal part, despite numerous obstacles, and there is much melody as well as humour in his performance. The overture to "William Tell" is quite a noteworthy musical contribution.

Billy Simpson, in monologues and character sketches, has a capital song concerning the present industrial trouble, "The Workers of Old England," which relates principally to its humorous side. Lake and Barrasford tell us "It's the man who has to pay," and in "That Kiddie of Mine," "O'Rafferty's Pig," and "Thyroid Glands," the popular duo indulge in vivacious and varied vocalism. Jay Laurier has a couple of capital songs in "Let's Have a Jolly Good Cry" and "My Dirty Little Emmelina Brown," both of which are much enjoyed. Hal Wright takes us in with his operatic introduction, and we mentally accuse the programme, which describes him as a comedian, as a perverter of facts. But we are soon convinced that the description is strictly accurate. His pathetic ballad, "Take Back the Heart That You Gave," is a scream throughout, and he sings a real song of sentiment, "Playthings." The Sparkling Mozelles give their well-known song and dance scena, including "By Jingo." The D'Ormondes, trick and comedy cyclists, put in some good work, with quite an original touch of drollery, illustrating that though there is nothing new under the sun, there are many ways of doing it. Their game of cycle polo is splendid fun.

CHISWICK EMPIRE.

Manager J. Persich has a very attractive bill this week. Oswald Bernand's pigeons are just marvellous: they do almost anything. Ko Ko and Jemmy are the stars of this wonderful troupe, but the other winged artists also lend valuable aid. As a columbarian Oswald leads the way—and his birdies.

A versatile soul is Frank Whitman, who dances into popularity with his clever fiddling. His imitations are distinctly clever, and he can fiddle with anything for a bow, from a clay pipe to lucifer match. His patter is really funny.

The O'Gorman Brothers meet with a deservedly favourable reception with a duet anent "O! Harry!" Their cross-patter is particularly droll, and their chatter on matrimonial miseries is highly diverting. The O'Gormans also dance particularly well. Mozart's turn is quite his own. There is no other who is comparable to George in his inimitable and human imitations, and Chiswick extended an enthusiastic welcome to its favourite. His "turn" proves a sheer delight of cleverness and imitative ability.

Walker's Juveniles win hearty applause, and merit it. Their performance is one of singular merit, and they dance daintily and accurately. A coon song by a miniature of a few feet caught the fancy of the house, and was cheered to the echo. Nothing upsets the lethargy of Rich Hayes; he revels in laziness, and his juggling is deliriously funny.

"Tumbles" is the literal title of Eileen and Marjorie, who dance tastefully and tumble with agility and no little grace: as tiny tots they give a wonderful show.

Gifted with a powerful and well-trained voice, Dennis Ray creates a very favourable impression; his marvellous falsetto in "I Pass By Your Window" proves a veritable triumph; apart from the innate cleverness of the turn, it is enhanced by the beautiful Parisian gowns worn by the artist. The enjoyment of the evening is greatly increased by Mr. Saker's fine orchestra, and the "movies" are interesting and up-to-date.

KILBURN EMPIRE.

Miss Elsie Gregory, a pianist, violinist, vocalist and dancer, who is equally well versed in each of her arts, and who makes the practising of them doubly attractive by being personally very beautiful, is an outstanding feature of the current programme at the Kilburn Empire. On Monday her "My Little Home" number was especially popular. Jack Pleasants, the famous "bashful limit," is a great favourite. "We Plucked a Lot of Buttercups and Daisies" and "I Wonder, Will She Love Me When I'm Old?" were among his much-enjoyed contributions at the first "house" on Monday.

Then came Sandy Powell, a big success with his "Bubbles" parody and (aided by a remarkably clever little child) "Let's All Go Into the Workhouse!"; Arthur Ferriss, in really convincing comedy character songs; Betancourt, who balances his bottles, his tables, and his chairs in the way that has come to be called the "Betancourt" way (and who, like Sandy Powell, has a splendid assistant); David Poole, the well-known ventriloquist, with his trio of "school children" that includes the very troublesome "Johnny Green"; Vernon Watson, with his brilliant impersonations, including on Monday one of Frank Tinney, that could not have been one breath, or gesture more realistic; Lake and Barrasford, the "quick-fire" singers, who inevitably ecore, and especially when such as "It's the Man Who Has to Pay" and "Kiddie of Mine" are on their list; Les Eldons, comedy equilibrists; and that popular comedienne, Marie Kendall, in "Oh, Paree; You're a Bit Tray Bong!" and other numbers.

THE EUSTON.

There are two items in the bill here this week with a Highland flavour about them: one an amusing sketch to Miss Ellis Drake, entitled "Oh! Mother," in which the author appears as a distracted Scottish matron. The dour Scottish humour and fascinating Northern accent of the three players combine to make this an unusually attractive piece of comedy. The other is the turn of Sandy Rowan, a Scottish comedian who is making his first appearance in London. From the reception accorded him by the Euston audience (and they as a rule are pretty shrewd judges), there can be no doubt that this artist will be as big a favourite in the Metropolis as he already is in the provinces. He has an exceptionally good number, "Daft Willie," that scored an unmistakable hit.

That clever combination, Billy Wells and the Eclair Twins seem just as at home and are certainly just as successful on the halls as they were in revue. Their lithesome eccentric dancing novelties stand out as about the most wonderful exhibition of its kind to be seen. Then there is an excellent comedy duo in Key and Keyworth, a charming young lady vocalist, with a "dude" male companion. Such samples, however, of the latter's vocal abilities as we got made it clear that he was not so brainless as he would have it appear. Some of his Grand Opera burlesque was first-rate fun. No bill seems complete now without its complement of Horatio Nicholls' works, and these were provided with true musical artistry by the Golda-Penville Quartette. The remaining items in the programme are Harry Champion and Ida Barr.

BATTERSEA PALACE.

A packed house gave Arthur Rosebery's play "For Sweethearts and Wives" a hearty reception on Monday. The piece is full of interest, and its dramatic situations appeal greatly to audiences. Mr. Seymour Rose, in the part of George Gold, makes a capital Old Man, and as Freddy Rice, gives a pathetic picture. Mr. Roy Jackson is excellent as Henry Hawker, the German spy, and is ably assisted by Ernie Roberts as Karl Leach. Mr. Norman Leyland is admirable as Frank Manley, and the comedy element is well provided by Sid Dean as his brother, Bobby. Jackson Hayes as William Strong, and St. Aubyn Miller render valuable aid. Miss Doris Clyde as the youthful daughter of George Gold plays her part cleverly, and Miss Hettie Gale as Trixie, and Miss Polly Marsh as Dame Manley, are both excellent. Ernie Roberts and Kittie O'Neill provide a musical entertainment which is artistic and humorous.

EAST HAM PALACE.

There is an excellent programme here this week. Lily Eyton gives some clever song studies, and meets with a very hearty reception. Billy and Burke follow in their speciality on wheels. They are very clever, and their waltzing is most attractive. Scott Saunders is heartily acclaimed for his tramp songs. There is a blending of pathos and humour in his numbers which greatly appeals to the audience. Gilbert Payne, in "Clicked Again," is responsible for much mirth, his act being loudly applauded. Maud Hughes has a fine soprano voice, and her finished rendering of the intermezzo from "Cavalleria Rusticana," followed by "Omaha," is much enjoyed. Niblo and Doris, in their black and white turn, are very amusing, the lady's burlesque of "Il Bacio" being especially funny. Fred Hutchings is also very diverting in his female impersonations, while A. D. Robbins brings the evening's entertainment to a close with his clever and amusing cycle act.

SHEPHERD'S BUSH EMPIRE.

One of the most appreciated items of the excellent programme at the Shepherd's Bush Empire this week is that of Noni and Horace, with their popular musical and comical absurdity. The instrumental playing, Horace's fine vocalism, and Noni's clever comedy impressions, all go to make one of the best turns of its kind to be seen. Austin Rudd, of "Sailors Don't Care" fame, scores heavily with "Crown and Anchor" and other humorous numbers, all much enjoyed and heartily acclaimed. Nan Foster, a charming vocalist with a rich soprano voice, sung "I'll Come to You" delightfully, and was accorded a gratifying reception. Daisy Griff, the essence of daintiness and versatility, scores heavily with the well diversified numbers. Charles Norton contributed his clever impressions of Sir Harry Lauder, Ernie Mayne, Sam Mayo, and other well-known artists. Jack Lane, the Yorkshire Rustic, has some good patter. Les Pomperdour Quartette, presented by Daisy Pickering, are responsible for an artistic vocal ensemble, and Hiawatha and his Squaw, Minnehaha, the most astounding of all educated chimpanzees, complete.

BALHAM HIPPODROME.

Jake Friedman, the popular Anglo-Dutch comedian, is appearing at the Balham Hippodrome this week, in the musical comedy extravaganza, "The Dutch Hussars." Mr. Friedman is a great favourite as Corporal Dinglebenden, and creates much merriment, other parts being capitally enacted by Mr. Chris Walker, Mr. Williams, Miss Lee Lorne, and Miss Victoria Lytton. The many attractive songs and dances introduced were heartily applauded. Miss Lee Lorne scored particularly with her dancing and singing, and a hearty reception was accorded the song by Miss V. Lytton, "Meet, Meet, Meet me at the Garden Gate." There is some capital dancing by the Dolphin Quartette of lady dancers, and a grand opera chorus, whose musical numbers quickly gained the approval of the audience.

NEW ACTS OF THE WEEK.

BARNEY WARD.

Type ..... Jewish Comedian
Time ..... 15 Minutes
Required ..... Front Cloth

Barney Ward, a new Jewish comedian, made his début at the Victoria Palace on Monday, when he was received with every evidence of success. Mr. Ward specialises in oratory. He strolls on the stage in a nonchalant manner and proceeds to harangue the audience on all the current topics of the day, shedding cuffs meanwhile. Full of racy Yiddish humour and abounding in funny malapropishms, his remarks have withal a pertinent nature which greatly appealed to the audience. In short, Mr. Ward, by the simplest of means and his bright and engaging personality, kept the Victoria patrons in a continuous ripple of merriment for fully a quarter of an hour, and at the close he received two calls.

"JACK'S COME HOME."

At the Shoreditch Olympia this week Jack Straw makes a great hit with his sailor song scena by the bright and breezy briny, with a view of the pier and the Dolphin Inn at Whereyoulike-on-Sea. His ditty of the sailor about to be demobbed, "No More Bobbing About the Ocean," in which he paints a roseate vision of the joys of married life as a landlubber in the near future, has a good swing about it. The advent of the landlord of the Dolphin, who used to be a devil with the girls and is now a poor henpecked specimen of humanity with nine children, somewhat disturbs this notion of bliss. He philosophises on the changes in manners and customs among men and women, and, fortified with rum, the landlord of the Dolphin gives his better half the go-by and waltzes back into the Navy. Whether our friend Jack alters his mind and remains in the Navy instead of embarking on the stormy seas of matrimony is left to conjecture. There is not a dull moment in this act, and our only regret is that we do not see the funny little landlord's domestic ruler and petticoat governor.

"TWO BITS MAKE A LUMP."

A comedy sketch, entitled "Two Bits Make a Lump," written by Harry Shiels, was produced at the Kennington Theatre last week. The plot deals with a domestic interlude in the life of a quarrelsome little Irish navvy and his diminutive wife. The pair are expecting the return home of their only son, aged twenty-one, whom they have not seen for sixteen years, and anticipating that he will take after his parents as far as size is concerned, buy him a suit of clothes that would fit the father. The son returns, but turns out to be a hefty youth well over 6 feet in height.

The little piece was admirably interpreted by Mr. and Mrs. Arthur Sullivan as the husband and wife respectively, this diminutive couple causing hearty laughter by their whimsical antics and clever acting. The grotesque dance by Mr. Arthur Sullivan was especially well received, and the clever opening "stunt" by which Mrs. Sullivan takes in the audience as far as her height is concerned, is neatly carried out. The novel and amusing sketch plays for a quarter of an hour, and should have a prosperous future.

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Next week we are back in London. We are wondering if it is like it used to be.
This Week, HIPPO., SEACOMBE. Next, PALACE, CHELSEA

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The Originator of Comedy Cycling
"ENTANGLEMENTS."
EMPIRE, NEWCASTLE. Next, L.T.V.

Inez and Dolly
ST. VINCENT
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Assisted by MAISIE WOOD.
EMPIRE, WOOD GREEN

RICH AND GALVIN
WHOSE CHIEF IDEA IS TO AMUSE.
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April 11, ARGYLE, BIRKENHEAD
April 18, PALACE, CARLISLE
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MAGLEY & WOLF
IN
A LAUGH, A SONG & A DANCE.

WINIFRED WARD
THE IMMACULATE BOY.
EMPIRE, NEWCASTLE

MLLE. OLGA
MORSELLI
AND HER VIOLIN.
This PALACE, SALFORD. Next, HIPPO., BRIGHTON

DENNIS HOEY
BARITONE.
With EMMETT ADAMS' "That Elusive Melody."
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LILY MORRIS
This week, HIPPO., COVENTRY

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NEXT WEEK'S CALLS.

MONDAY, APRIL 18, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 9 NOW DUE.

ALBANY WARD THEATRES, LTD
Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.
SALISBURY PALACE. — Pichel and Scale, Incognah, Ivy Johnston, Hinsle.
WEYMOUTH JUBILEE HALL.—Scott Argyle, Kidd Love, George Perry, Barts Trio.
YEOVIL PALACE. — Stidder, Monica Gold.

HARRY BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—Bert Grappo presents "What a Lad.
RAMSGATE PAVILION (rehearsal, 1).—The Highleys, Sinclair's Girls, and company as booked.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—The Two Lees.
HAMILTON HIPPODROME (rehearsal, 1).—Ike and Will Scott, Loch and

RAYMOND world Wandering With Witty Wizardisms.

Lomond, George Edwards, Gerrard and Kray, Carlo and Francetta, George Bowden.
IPSWICH HIPPODROME (rehearsal, 2).—The Anartos, Beaucaire's Butlers, Harry Stiles, Harry Leybourne, Bobbie Kerrigan, Penman's Nibs, Hamilton Conrad.
NORWICH HIPPODROME (rehearsal, 2).—A. D. McFarlane presents "Dinkie Darling."
PAISLEY RINK PALACE (rehearsal, 12).—Peel and Curtis, Wee Terry, Richardson's Daffodils.
PAISLEY THEATRE (rehearsal, 12).—Tom Vernon presents "Cabaret Nights."

KENNEDY CIRCUIT.
(Rehearsals, 12.30.)
WEST BROMWICH EMPIRE.—Redford and Russell, "Pretty Pegy."
WEST BROMWICH OLYMPIA.—Fred Ward's "Rapid Fire."
WEST BROMWICH THEATRE ROYAL.—Fred D'Albert's Rep. Co.

LONDON SYNDICATE HALLS.
(See page 23.)

LONDON THEATRES OF VARIETIES LTD.
CAMBERWELL PALACE (rehearsal, 12).—G. H. Elliott, Fred Barnes, Jack Pleasants, Bartle Quartette, Ben Albert, W. B. Raby, Manoel and Francois.
CLAPHAM GRAND (rehearsal, 12).—Harry Day presents Jimmy Learmouth in "Jollities."
COLLINS'S MUSIC HALL (rehearsal, 12).—Syd Walker, Fred Russell, McKays, Tom E. Hughes, Stewart Morton, Dorothy Arnold.
CROYDON EMPIRE (rehearsal, 12).—May M. Duprez, Jack Pleasants, Norman Field, Marie Kendall, Bert Weston, Marjory Fulton, Victor Kelly, Yama Yama Troupe.
HAMMERSMITH PALACE (rehearsal, 12).—Bros. Arnaut, Daisy Dormer, Percy Honri, S. W. Wyndham, Goodfellow and Gregson, Geo. Jackley, Arthur Ferris, Ray Wallace, Nicoletos.
HOLBORN EMPIRE (rehearsal, 12).—G. H. Elliott, J. W. Rickaby, Lake and Barrasford, Manny and Roberts, Jay

RAYMOND Present Prestidigitateur

Whidden, We Three, Scott Gibson, Cycling D'Ormondes.
ILFORD HIPPODROME (rehearsal, 12).—Karno's "Mumming Birds," Jay Laurier, Vernon Watson, Vera Wootton, Wilson Hallett, Ina Hill, Hal Wright, Jack Kellino, Phil Kaufman.
ISLINGTON EMPIRE (rehearsal, 12).—Morny Cash, Poluskis, Nora Delaney, Sandy Powell, Duncan and Godfrey, Harry Bedford.
KILBURN EMPIRE (rehearsal, 12).—Nellie Wallace, Whit Cunliffe, Jack Lane, Vasco, Thornley Dodge, Rose Cambry, Ern E. Roma, Doc Campbell, Gilbert Heron and company.
LEWISHAM HIPPODROME (rehearsal, 12).—Billy Merson, King and Benson, Melody Makers, Adam Tomlinson, Dusty Rhodes, Dainty Doris, Ren Ralph, Jack Straw, The Eldons.
PALLADIUM (rehearsal, 11).—Marie Lloyd, Ernie Lotinga and company, Maidie Scott, Laddie Cliff, Graham and Cullen, The Grumblers, Torino, Mackwells, Ella Shields.
POPLAR HIPPODROME (rehearsal, 12).—Lew Lake presents Bob Stevens' revue, "Sons of the Sea."
PUTNEY HIPPODROME (rehearsal, 12).—Lew Lake presents Chas. Austin in "Pretty Peggy."
SHOREDITCH OLYMPIA (rehearsal, 12).—Jay Laurier, Lake and Barrasford, Vernon Watson, Sandy Powell, Leslie Elliott, Mollie Butler, Will Collinson and company, Takio.
WILLESDEN HIPPODROME (rehearsal, 12).—Whit Cunliffe, Nellie Wigley, Jay

RAYMOND Some Sorcerer.

Whidden, Jack Lane, Harry Hemsley, Allan Shaw, Mozelles, Gintaro, Young and Bernhardt.
WOOLWICH HIPPODROME (rehearsal, 12).—Harry Day presents revue, "Jingles."

MACNAGHTEN TOUR.
(Rehearsal at all halls at 12.)
BLACKBURN.—George Hyam, Jean Andrews, Sutcliffe Family, Henry and Edgar, Brothers Morris, Harvey Brinton, The Emersons.
BRADFORD.—James Hunter, Damsell and Boy, Arthur Gilroy, Jim C. Max, Wright and Hanbley, Ted Cowan, Videau and Kirby.
BURNLEY.—The Piccadillians, Bros. Obo, Alex Mee and Co., Horsa and De Lil, Jack Barty, Hayden and Nevard, Soutter and Partner.
CARLISLE.—Phil and Phlora, Daisy Wood, Gaby Revette, Edgar Curtis, Le Dair, Elsa Cowie, Bart and Edie.
HALIFAX.—Ernie Whitmee, Power and Bendon, Arthur Astill, Soga Trio, Fenton Bros., Strength Bros., Southgate and Partner.
HUDDERSFIELD.—Theo Ward, O'Neil and Thayer, Rebe Kessleva, Will Cummin and Partner, Tom Goode, Segue, Frank Melvin, Archie Goodall.
LEICESTER.—Company as booked.

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SOUTHAMPTON.—Berry and Hart, Tom Gott, McPherson, Witt and Stevens, "A Memory of France," Edward Victor, Miller and Canning, Pip Powell and Queenie Finnis.
WARRINGTON.—Symphonia, Ferguson and Mack, George Bolton, Lester Newby, Holson and Bert, "Backing a Winner," Alf and Pic.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Du Calion, G. S. Melvin, Jeanette and Scott, Alfredo, Herbert Cave, Fred Karno presents "Will You Kiss Me?"
BIRMINGHAM GRAND (rehearsal, 1).—Andre Charlot's revue, "Bran Pie." Cast includes the Two Bobs
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Pharos, Stuart and Spencer, Jack Patterson, Billie Kirton.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Togan and Geneva, "The Chelsea Pensioners," Lily Morris, The Westwoods, Bert Terrell, Jack Birchley.
CARDIFF EMPIRE (rehearsal, 1).—Elliott-Savonas, Ruth Budd, Neil Kenyon, Scotch Kelly, La Veen and Cross, Vivian Foster, Stan Kavanagh and Co.
CARDIFF OLYMPIA (rehearsal, 11).—Rene and Rano, Reg. Carslake.
Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre.
EDINBURGH EMPIRE (rehearsal, 1).—Peter Bernard, Scott and Whaley, Daphne Pollard, Winifred Ward, George Wilbey, Jack and Tommie, Three Nitos.
FINSBURY PARK EMPIRE (rehearsal, 1).—Phil Baker, Walker's Juveniles, Dan Whitley, Rorke and Bray, Cicely Courtneidge, "Swindell's Stores."
GATESHEAD EMPIRE (rehearsal, 1).—Nixon Grey, Wyn and Ivy, Herbert La

RAYMOND Pursuits Plentiful.

Martine, Four Charltons, Eddie Grey, Peggy O'Hara, Hazel Elliott and her Candies.
GLASGOW ALHAMBRA (rehearsal, 11).—Lorna and Toots Pounds, The Quaints, "The Stampeders," T. E. Finglass, Dolly Victoria and Brother, Imperial Trio, Four Elmeres.
GLASGOW COLISEUM (rehearsal, 11).—The Three Neslos, Syd Sydney, Pierce and Roslyn, Finlay Dunn, Fred Kitchen, assisted by Gladys Horridge, in "Our Home," Bert Hughes and Co., Griffiths Brothers and Miss Lutie.
GLASGOW EMPIRE (rehearsal, 11).—Messrs. Murray and Dawe present "The Whirligig."
HANLEY GRAND THEATRE (rehearsal, 12).—Ernest Dottridge presents "My Son Sammy."
HULL PALACE (rehearsal, 1).—Mayne and Sheridan, Lauri Howard, Cornelius and Constance, Hedges Brothers and Jacobson, The Hudson Quintette, Manuel Vega, Bert Elliott, and Doris Brunton.
LEEDS EMPIRE (rehearsal, 1). — The Wonderful Jovers, George Calver, Carrie Laurie's Juveniles, Jack and Evelyn, Ernest Hastings, Lucille Benstead, The Gladiators.
LIVERPOOL EMPIRE (rehearsal, 1).—Tom D. Newell, Liane D'Eve, Susie Marney, Jose de Moraes, J. L. Davies and Percival Murray present "The Midnight Frolics."
LIVERPOOL OLYMPIA (rehearsal, 1).—Malcolm Neil, George D'Albert, John Harry, and Burton Lester, Abbie Mitchell and full Harmonic Quartette, Milton Hayes, Ten Loonies, Fyne and Hurley.
LONDON HIPPODROME (rehearsal 11).—Moss' Empires present the Wylie-Tate production, "The Peep-Show."
NEWCASTLE EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."
NEW CROSS EMPIRE (rehearsal, 1).—Eileen and Marjorie, Nellie Maguire, Rol

RAYMOND Wonderful Wizard With Wit.

Slater, Nervo and Knox, Coram, George Mozart, Cornalla and Eddie.
NEWPORT EMPIRE (rehearsal, 1).—Donald and Carson, Jan de Martell, Stanley Brothers, Zomah, Golda-Penville Quartette, Peggy Fame, Vine and Russell
NOTTINGHAM EMPIRE (rehearsal, 1).—Messrs. Wylie-Tate present "The Follies of 1920."
PRESTON EMPIRE (rehearsal, 11).—Broughton and Creedon, Tom Fagan, Edna Maude, Beatie and Babs, The O'Gorman Bros., The Ketos, Alexander.
SALFORD PALACE THEATRE (rehearsal, 11).—Messrs. Wylie-Tate present "The Passing Show of 1921."
SHEFFIELD EMPIRE (rehearsal, 1).—Lawrence Wright Ensemble, The Flemings, De Alma, Cooke, Mortimer and Harvey, Dolly Elsworthy, Albert Whelan, Robb Wilton.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Circus Queen."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Tucker, Moore and Roby, Knapp and Cornalla, Four K-Foleys, Fred Brezin, Six Heraldos, Teddy Stream. (Note.—South Shields bars Tynemouth.)
STRATFORD EMPIRE (rehearsal, 1).—Will Hay, Madge Bilton and Max, Les Brissons, Frank Benson, The Five Petleys, Will Gardner, Winston's Water Lions and Diving Nymphs.
SUNDERLAND EMPIRE (rehearsal, 1).—Gertie Gitana, De Busse, Victor Andre,

RAYMOND Wittiest of Wizards.

Les Latour, Five Nuts, J. E. Sutton, Rosie Reys, Russell Carr.
Artists are requested to bring band parts for full orchestra, including horns, bassoon harp, and second piano parts.
SWANSEA EMPIRE (rehearsal, 2).—Les Mazaniellos, Win and Windle, Victor King, Tom Edwards, T. E. Dunville, Alf. Thomas, Hall and Neil.
VICTORIA PALACE (rehearsal, 11.30).—Harry Weldon, Felix Adler and Frances Ross, "Dream Stars," Herbert Lee, Willie Rolls, The Vincents, Daisy Morrell, Elaine Francis.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Cruikshank, Caradini, Fred Morris.

STOLL TOUR.
(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Kiss Call."
BRIGHTON HIPPODROME (rehearsal, 12).—Victoria Carmen, Will Van Allen, Fuji Family, Lee White and Clay Smith, Alexander Carr and company, St. Juste and Higgins, and company as booked.
LEEDS HIPPODROME (rehearsal, 12).—Keen and Waller, Dorothy Lena, Fulgora Raie and Rosie Walters, Gabrielle Ray and Leslie Barker, Chas. R. Whittle, Richardini Troupe.
LIVERPOOL HIPPODROME (rehearsal, 12).—Sinclaris and Dalva, Hope Vernon, Hilda Nelson Trio, Burley and Burley, Seymour Hicks and Marie Blanche, Edwin Lawrence, Nicol and Martin.
MANCHESTER PALACE (rehearsal, 11).—The Uniques, Dan Leno, junr., Marie Dainton, Misery and company, Karsavina and company, Bert Errol, Hunter and Bob.
NEWCASTLE HIPPODROME (rehearsal, 12).—Tambo and Tambo, John Laxton, "Partners," Ruth Astor, Demidoff and Gamsakourdia, Geo. Lee, James Jewell and company.
PARIS ALHAMBRA.—Period commencing April 23, 1921.—Lali and Rene, Pau Vandy, Len Carrodus Gilles, Siems, Grock and Partner, See Hee Troupe, Fortuge, Les Pissuttis, Elsie and Nora Dale.
PORTSMOUTH HIPPODROME (rehearsal, 1).—The Main Steppers, Will Evans and company, Syd Moorhouse, Pattman Organ, Gaston Palmer.
SHEFFIELD HIPPODROME (rehearsal, 12).—"The Garden of Allah."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Dolly and Inez St. Vincent, Annie Rooney, Olga Morselli, Ernie Mayne, Versatile Three, Halma, Marriott Edgar.
SOUTHEND HIPPODROME (rehearsal, 12.30).—Les Rouge et Noirs in "Splinters of 1921."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Dave Lee, Blaney and Farrar, Talbot O'Farrell, The Avolos, and company as booked.

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Levaine and Lawrence present "Oh! Betsy," La Fleche, Norman Court.
ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Ford Duo, Sisters French, Corrie and Foote, The Horburys, Cyril Noel, Olive Kay, Phyllis Bray, Tommy Banks, Elsie Brookes, Lena Hale.
ASTON HIPPODROME (rehearsal, 12).—Three Ernests, Florence Yaymen, Bert Harrow, Lowdini, Lucan and McShane, Zona and Milroy.
ATTERCLIFFE PALACE (rehearsal 1).—Betty and Billie Bwine, Zaleski and Lady, Barbe and Barbette, Doroswami, Three Laurels, Grossman and Winters.
BATH PALACE.—"Joy Belles" revue.
CHELTENHAM COLISEUM. — Cecil Lyle, Nance Oldfield, Ara and Zetta, Wager, Ridiculous Recco, Butler and Barnes.
COVENTRY HIPPODROME (rehearsal, 1).—Lillian Burgiss, Alf. Leonard and Assistant, Pauline Travis, Melt and Bray.
DUNDEE KING'S THEATRE (rehearsal, 12).—D. Biere and Co., Arthur Haynes, Ernie Ream, Ellis Barrieton.
GLASGOW PAVILION (rehearsal, 11).—Charles Windermere and Co., Alice Craven, Martin and Castle, Bond Rowell, Lily Cumie, and company as booked.
KINGSTON EMPIRE (rehearsal, 12.30).—Waters and Morris, Femina Quartette, Harry Claff, Niotna, Little Miss Mary and Co., Mullaney Brothers, Three Its, La Pucci Duo, Dora Dare.
LONDON MUSIC HALL (Shoreditch Empire).—Billie Val and Partner, Charlie Rich, Two Mahers, Scala and Lillian, The Salon Singers, The Rellinis, Dave Morris, Bert Lloyd and Co., Mabel Costello.
MANSFIELD EMPIRE (rehearsal, 3).—The Charlieri Bros., Lloyd and Montrose, Ford and Sterling, W. G. Watts, Victor Leopold, Ray Comrton, Frances Kinders.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Rupert Ingalese, Gordon Brothers, Eight Victory Girls, De Lux, Selig and Hart, Kitty White, Tom Payne.
PRINCE EMPIRE (rehearsal 12). — Hetty King, David Poole, May Henderson, Laurie Devine, Billy Simpson, The Miles Sheyerdales, Betancourt, The Two Ascots.
PETERBOROUGH THEATRE ROYAL (rehearsal, 1). — Horace Hodges in "Grumpy."
PONTYPRIDD TOWN HALL (rehearsal, 3.30).—"Mr. Tower of London."
READING PALACE THEATRE.—Three Nell and Braddy Shaw, Tom E. Hood, Raff and Franklin, Mervan Sisters, Coon and Rags, Chas. Berkley and Nellie Turner.
WALHAM GREEN GRANVILLE (rehearsal, 12).—"The O's," Margaret Dennis, Tommy Davis, Charles Grantley, Bryan O'Sullivan, Kitty Braddon, La Belle Nello, Chas. Stevens, Pathé.

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(ARCHIE GRAHAM Proprietor.)

PAUL MAY
WITT AND STEVENS
THIS WEEK
THE PALLADIUM
AND EVERYBODY SATISFIED.
NO VACANCIES.

ROXY La ROCCA
WIZARD OF THE HARP.
WILL SOON APPEAR IN A NEW COMEDY SCENA.

JUNE MILLS
Assisted by WM. INNES. AMERICAN SEASON. WALTER BENTLEY.

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Open to undertake Exclusive Bookings for a limited number of Acts.

TO ALL WHOM IT MAY CONCERN.

NOTICE—Ernie Whitmee desires it to be known that he will shortly produce a new idea from the pen of Mr. Norman Lee, and that on and after production Ernie Whitmee will be known as **Ernie Peters.**

No. 4
YES, BUT HOW LONG HAVE WE GOT TO GO ON "WATCHING THIS SPACE" ???

BERT LEE
THIS WEEK:
PALLADIUM.
NEXT WEEK:
VICTORIA PALACE.
DAY'S AGENCY.

The Dance Mad Fiddler.
FRANK
WHITMAN.
POPULAR, VERSATILE, ORIGINAL.
EMPIRE, CHISWICK.
Coms.—REEVES AND LAMPORT.

VACANT:—
APRIL 18 & 25,
Through Postponing L.T.V. DATES.
HAL BERT COMEDIAN.
'Phone: NEW CROSS 297, or REEVES & LAMPORT,
This Week: NEW CROSS EMPIRE.

In a Whirlwind of Music.
CECIL AND IAN
LAW
Address—c/o "THE ERA."

JEANE PAULE AND ROBERT ANTHONY.

Type ..... Musical Act
Set ..... Full Stage and Piano
Time required ..... Fifteen Minutes

Brixton audiences have this week shown in no half-hearted style their keen appreciation of a new musical act presented at the Empress by Miss Jeane Paule and Mr. Robert Anthony, an excellent baritone vocalist, who has appeared with much success at the Royal Albert and other concert halls. He is also a capable pianist, and, the lady standing by the piano, the two sing duets, which show excellent judgment in regard to their suitability for a variety theatre audience. The pretty ballad, "Provence," is followed by the much older favourite, "Where My Caravan Has Rested," and the act closes with Lawrence Wright's tuneful composition, entitled "The Memory of a Song." These ballads are all charmingly rendered, and the carefully managed lighting effects are a special feature of a refined and most artistic production. Miss Jeane Paule possesses not only a good stage presence but a soprano voice of excellent quality and wide range, while her experience of musical comedy and pantomime serves her well in the new act which caught on at the very first performance on Monday evening.

ANSWERS TO CORRESPONDENTS

SUMMERS. — *The date of the Theatrical Garden Party has not yet been definitely fixed. It will, however, be some time in June.*

H. W. (Wandsworth).—*One of Mr. Bert Coote's most successful productions was "A Lamb on Wall-street."*

SISTERS REEVE
MABEL AND HESTER
Playing Leading Parts in

THE BUCCANEERS
TO BE PRESENTED FOR THE FIRST TIME ON
MONDAY NEXT
AT
CHISWICK EMPIRE.

V.A.B.F. ANNUAL MEETING.

THE STATUS OF THE PRESIDENT.

INTERESTING DISCUSSION.

The annual general meeting of subscribers of this fund was held on Wednesday last at the Horseshoe Hotel, Tottenham Court-road. Mr. Jas. W. Tate (president) occupied the chair, and there was a good attendance.

Annual Report.

The annual report of the committee was read by the secretary, Mr. C. Douglas Stuart. It stated that never since the fund was established have the committee had to expend so large an amount of money in either branch, and these outgoings have been absolutely necessary in every particular.

With regard to the Benevolent Institution at Twickenham, the expenses of maintenance and upkeep have more than doubled since 1918, and there is an increase over last year's figures of £927 15s. 6d. Of this some £400 was the inevitable increase in provisions, and all the other items have risen. The committee also decided that a certain sum should be expended on requisite repairs and renovation of furniture, &c., and that a new supply of all clothing should be given the old artists residing at "Brinsworth." They also deemed it wise to engage a nurse, in addition to the matron and superintendent, to specially attend to those who were in ill-health. All these extra items have cost a considerable sum. The total expenditure for the year for the upkeep of the institution was £2,661, and there was an average of thirty-two inmates; thus the cost for each per week works out at £1 12s. 6d., inclusive of the above-mentioned special items of expenditure.

The expenses of the Benevolent Fund side were also largely in excess of last year. The Weekly Pension List has been increased from £24 a week to nearly £40, and during the first three months of this present year to over £50. Money granted for loans, funeral expenses, and the administration expenditure, with the exception of salaries, have also increased, and the totals for the year were as follows:—Grants for outdoor relief, £1,992 10s. 10d., as against £1,406 14s. 8d.; loans, £231, as against £144 10s.; funeral expenses, £91 5s. 1d., as against £70 1s. The grand total on all counts, and of both branches, was £6,004 1s. 3d., as against £3,860 17s. 2d., or a difference of £2,143 4s. 1d.

Details were given regarding the various efforts made during the past year to raise money for the fund.

The total weekly expenditure last year was £116 per week, and since the New Year this has increased to over £120, which means that no less a sum has to be obtained than £6,250, and, with a quarter of that to the Endowment Fund, a gross total of £7,600. The committee are always thinking of ways and means to obtain this large amount, and the president has generously come to their assistance, and arranged several matinées.

Of the good work done with the money of the subscribers but little need be said. Never, probably, has the poverty and distress in the music-hall world been greater or more acute than it is to-day. The old and the infirm—those past working—are the first thought of the committee, and over seventy of these are regular weekly pensioners of the fund. Then they are always ready and eager to assist the lame dog over the stile, to pay fares to engagements, to grant a loan to help an artist who has work to go to in the far future, but nothing to exist on in the meantime. Letters for convalescent homes are obtained; the rent paid each week in other cases, while the sister charity—the Music Hall Ladies' Guild—gives provisions; and, lastly, the funeral expenses of those performers dying without means are paid, and a respectable funeral takes the place of the always dreaded pauper's burial.

The committee meet every Wednesday to receive and consider applications for relief, and very pitiful and distressing are many of these, and members find it often difficult to restrain themselves from voting more than the funds will allow, owing to the number of cases to be dealt with each week.

The committee are entirely at a loss for words to express how greatly they appreciate the marvellous energy and wonderful interest displayed by the president for the year, Mr. James W. Tate, who has not been a figure-head—merely a chief in name. On the contrary, he has visited the old folk, entertained them at concerts with his talented wife, attended committee meetings whenever anything vital had to be considered, given time from his work to listen to anything concerning the good of the fund, and has spared neither labour nor money to be a model president. After considerable inducement and pressure (as he desired to retire, owing to the multifarious duties of his business), Mr. Tate has most kindly given way, and consented to be nominated again as president for the ensuing year; and the committee are sure that subscribers will be most grateful to him, and will trust that his second year of office may prove as successful as his first.

The committee also desire to thank Mr. Harry Blake, the hon. treasurer, for the caution and care he has always taken to watch and safeguard the funds—particularly for his recent labour and energy in organising the "Brinsworth Endowment Fund Certificates," having obtained nearly £500 in nine weeks.

Mr. Bruce Green, who was re-elected chairman of the committee, has done splendid work, and devoted both time and money to assist in organising the different functions already enumerated, and proved how much he has the welfare of the fund and his profession at heart.

Mr. Harry Marlow, the vice-chairman, has greatly aided the fund by his clever suggestion of the film of the institution, and has also rendered much other help towards the best interests of the fund.

It is impossible to mention a tithe of the many subscribers of large amounts in support of the fund, but the committee thank them warmly, one and all. Two prominent patrons must not be, however, overlooked. The Vaudeville Club has donated during the year £200, and the members are always thinking of some new scheme to raise money, and never forget the V.A.B.F. The committee are most grateful to them, as they are also to the V.A. Federation, who have granted a generous portion of their Charity Fund, and always give, through its chairman—Mr. Albert Voyce, who is one of the trustees of the fund—its hearty support and goodwill to the charity.

The Status of the President.

Mrs. Coborn said she thought the report was a splendid one, but she did not know what would have happened if they had not had such an energetic president as Mr. Tate. She saw no reason why they should not follow the example of the theatrical profession, and organise a big garden party every year.

The chairman thought it was very kind of them to say such nice things about him, but he considered it was only his duty to do what he could for the profession which had been very kind to him. He took the opportunity of thanking those who had helped him so much during the past year, more particularly Mr. Bruce Green and Mr. Harry Marlow. The fund appeared to be gradually getting on a better basis. He thought that if they could obtain the consent of three gentlemen to be presidents of the fund as successors to himself, the committee would be able to obtain the annual income which was required to support their institution at Brinsworth, but as they were managers it would be necessary to make an alteration in the rules. He might say he was practically a manager himself. Though there might be some opposition to the proposal, he hoped it would be given favourable consideration. He was quite sure that such men as Sir Oswald Stoll, Mr. Gillespie, and Mr. Gulliver were very willing to do what they could for the benefit of the profession.

The motion for the adoption of the report was then carried unanimously.

Mr. Tate being compelled to leave, Mr. Bruce Green took the chair.

Financial Statement.

This statement was read by the hon. treasurer, Mr. Harry Blake, as follows:—

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

Summary of Receipts and Payments for Year ended December 31, 1920.

Dr.			Cr.		
To balance at December 31, 1919	£7,550 3 2		By "Brinsworth" Account—Maintenance	£2,661 18 7	
Less Transferred to Endowment Fund	4,200 0 0		Grants for Outdoor Relief	£1,993 10 10	
		3,350 3 2	Loans Advanced, £231 7s. 9d. Less Repaid, £84 15s. 6d.	146 12 3	
Donations — Variety Ball (part proceeds), £2,000; Dinner Account, £1,524 12s. 6d.; Moss' Empires, £1,050; Vaudeville Club, £200; General, £959 18s. 7d.	5,734 11 1		Funeral Expenses	91 5 1	
General Collections	362 16 9		Old Folks' Dinner	39 11 6	
Penny Collections	268 14 10		Dinner Account Payments, £411 15s.; Less Receipts, £192 18s. 6d.	218 16 6	
Film Collections, £1,644 16s.; less Expenses, £442 14s. 10d.	1,202 1 2		Donations to other Charities—(Music Hall Ladies' Guild)	63 0 0	
Interest on Investments	376 7 7			2,552 16 2	
	7944 11 5		Office Salaries	274 15 0	
Less one-fourth for Endowment Fund	1,986 2 10		Rent	39 0 0	
	5,958 8 7		Printing and Stationery	199 3 8	
			Postages and Telegrams	69 5 10	
			Sundry Expenses	199 15 0	
			Audit Fee	7 7 0	
				789 6 6	
		6,004 1 3			6,004 1 3
	£9,308 11 9		Balance carried forward	3,304 10 6	
				£9,308 11 9	

We have compared the above Statement of Receipts and Payments with the Books relating to the Fund and Institution, and certify the same to be correct.

JACKSON, PIXLEY, & CO.,
Chartered Accountants,
Auditors.

58, Coleman-street, E.C. 2,
March 23, 1921.

Summary Account.

Dr.			Cr.		
To General Fund—Balance	£3,304 10 6		By £7,200 War Stock at cost—		
Endowment Fund — Balance at Dec. 31, 1919	4,200 0 0		£1,000 War Stock 5 per cent., 1929-47	£937 12 0	
Add Share of Income, as above	1,986 2 10		£4,200 War Stock, 5 per cent., 1929-47	3,973 4 9	
	6,186 2 10		£850 War Stock, 5 per cent., 1929-47	807 10 0	
			£400 War Stock, 5 per cent., 1929-47	380 0 0	
			£750 War Stock, 5 per cent., 1929-47	750 0 0	
				6,848 6 9	
			Cash—		
			Variety Ball, Received on Account	2,000 0 0	
			On Current Account	507 9 7	
			In hand	119 17 0	
			In hand (Institution	15 0 0	
				2,642 6 7	
	£9,490 13 4			£9,490 13 4	

"Brinsworth" Maintenance Account for Year ended December 31, 1920.

Dr.		Cr.		
To Provisions	£1,347 7 2	By Pensions Received	£448 13 0	
Laundry	31 12 3	Farm Produce	58 3 3	
Gas and Electric Light	37 1 11	Garden Produce	114 2 7	
Rates and Taxes	181 15 3		620 18 10	
Repairs and Renewals	198 15 9	Balance to Cash Account	2,661 18 7	
Coal and Coke	139 19 0			
Staff Salaries and Wages	274 1 1			
Allowances to Inmates	222 2 0			
Medical Attendance	210 2 9			
Insurance	21 14 1			
Sundry Expenses	230 4 7			
Telephone	7 0 0			
Garden Expenses	169 2 0			
Farm Expenses	62 3 0			
Clothing for Inmates	149 16 7			
	£3,282 17 5		£3,282 17 5	

On the motion of Mr. George French, seconded by Miss Lottie Albert, the financial statement was adopted.

Alteration of Rule.

The next business was to consider a proposal "That in rule 7, sixth line, the word 'President" be deleted, and the following words be added at end of rule:—'The president may or may not be a bona fide performer.'"

Mr. George French proposed, and Mrs. Charles Coborn seconded that the proposed alteration be agreed to.

Mr. H. Mason said he was opposed to managers becoming members of the committee. He did not see why they should lay themselves open to victimisation. In the old days boycotting of actors took place, and it might occur again.

Mrs. Coborn considered that if they allowed managers to become presidents, the Association would get much more help than at present.

Miss Albert did not think that any artists would be injuriously affected, but that the proposal would be for the good of the profession generally.

Mr. W. Walsh pointed out that times had changed since the fund came into existence, and he did not fear that any harm would result from adopting the proposal.

Mr. Joe O'Gorman said that while he was inclined to agree with Mr. Tate, he would like to point out that it was a fact that in the days of the old Music Hall Benevolent Fund it was notoriously a fact that managers gave information as to an artist's financial position. But with the safeguard which had been suggested he thought it should be left open whether the president of the fund should be a performer or a manager.

The proposal was also supported by Messrs. Monte Bayley, Schwiller, Albert Voyce, Harry Marlow, Gus Garrick, French, and Ross.

Mr. H. Mason wished to propose an amendment containing a number of proposals in reference to obtaining support for the fund, but the chairman ruled it out of order, and the motion was eventually carried, with one dissentient; it also being agreed that the following should be added to Rule 26:—"The administration of the funds shall at all times be solely in the hands of the executive committee."

The chairman said he thought it was necessary to appoint someone to go into the country and organise matters.

Mr. Joe O'Gorman said he was opposed to continually increasing their staff, as he did not think they were in a position to add to their expenses.

After some discussion the motion was carried.

Election of Officers.

Jas. W. Tate was unanimously re-elected President for the ensuing year, and the Vice-Presidents and other officers were also re-elected. Mr. George French was elected a Vice President.

PERFORMING ANIMAL ACTS.

PROHIBITION BILL HELD UP.

Labour troubles are likely to hold up the Performing Animals Prohibition Bill in Parliament. The Bill, as we have stated, is referred to Committee, which, we understand, will receive evidence. Animal trainers should then have an opportunity of making facts public.

Meanwhile, the red-hot irons, spiked collars, and torture posters of the Performing Animals Defence League are still being exhibited on the hoardings and in the Tubes, despite the fact that at Birmingham, under threats of legal proceedings, they were blotted out. Below we give the circumstances under which the "cruelty" posters were blacked out.

In addition to the letter from Mr. Ernest Bell, Chairman of the Performing Animals Defence League, which we published last week, Mr. Bell has also written the following to Capt. Woodward:—

Dear Sir,—In "The Era" of March 23 we see that you are made responsible for the statement that some posters of ours, exhibited at Birmingham "had to be taken down by an Order of the Court."

We friendly think you can wish your cause to be advocated by statements which are contrary to the facts, as this one is in every particular.

We have no reason to think that the posters are "libellous." They are of a perfectly general nature, and are the same as we have exhibited in several provincial towns, and may be seen at the present time in London in the streets and on the railway stations. The matter never came into any court to our knowledge, and no Order was ever made about them except only our order to the billposter to put them up and keep them on the hoardings for four weeks, which order was never countermanded.

Capt. Woodward's Reply.

Capt. Woodward's rejoinder was as follows:—

The Pavilion Theatre,
Ashington,
April 6, 1921.

Ernest Bell, Esq.,
Chairman, The Performing Animals Defence League,
York House, Portugal-st.,
Kingsway, London.

Dear Sir,—Your letter of April 2 received, and I note your objection re "The Era." I expect to be in London shortly, and will arrange to place the Birmingham correspondence before them for them to deal with.

I am sorry to differ from your opinion re the posters being libellous. "The Era" seems to have anticipated the *result* of your Birmingham offence, if the libellous posters had not been blotted out and an undertaking given against repetition.

Your statement that the same posters are exhibited in various situations does not, to the way of thinking of many, lessen the seriousness of their offensive libel on many highly respected lady and gentlemen artists.

If I can help you to see this from the standpoint of others, shall we suppose, for instance, that you saw posters paraphrased as follows: "Cruelty is unavoidable in the training of children," would you not, if you were an intelligent parent, exercising parenthood with all possible care, consider such a poster an insult and a libel to you personally, as well as to parents in general?

Please do not picture me in a fearful rage, using awful language, smashing ink bottles, and hitting the typewriter keys with a club with one hand and a red-hot hammer with the other in thus writing you a reply to your letter. No intelligent end is served by such methods in any sphere of life, and if I may say in conclusion as the opportunity is before me, and you will accept the opinion of mine as a well considered one, and meant without giving offence to you, I consider the campaign of misrepresentation that your cause has adopted, to say the least, most unfair to many artists who really love their animals and treat them ever so much better than the general run of their kind. I cannot but think that in the end if the common sense of the public are to be the final judges, that any such indiscriminating effort must fail. I myself would not lend myself to defending cruelty just because I am a professional by this writing, and doing what I can to bring some measure of reasonableness into the question, were it not that I know from wide experience that the big majority of your propaganda is contrary to facts. Much more could be written, and I am always willing to speak to really impartial enquirers. Please do not consider this showman's "bluff."

(Signed) JOSEPH WOODWARD.

In the meantime we have had an opportunity of seeing the correspondence that passed between Mr. Wilkins' solicitors and the Performing Animals Defence League, and find that when legal proceedings were threatened, the offending posters were pulled out. Mr. Wilkins' solicitors have in their possession a letter from the Secretary of the League which runs as follows:—

"In reply to your question on the telephone I may say that the Committee of the Performing Animals' Defence League has no intention of putting up any more posters in Birmingham at present."

RETIRED TRAINER'S EVIDENCE.

A veteran animal trainer, well known in the circus business, who has in his time trained horses, dogs, donkeys, pigs, geese, pigeons, goats, and other animals to perform, sends us a lengthy account of his experiences in the training of animals, and the many tricks he has taught them. "I should like," he writes, "to ask those who are trying to prevent hundreds of honest people from getting a living if examples of animal training I have given could have been done by cruelty? I first get my animals to like me, and then they like their business." After relating his experiences as a boy in the training of a dog, and later with pigeons, a goat, horses, donkeys, pigs, &c., &c., the writer says: "As an advertisement, when I arrived at a fresh town, I used to take my donkey, Joe, holding a basket in his mouth, two goats, two pigs, a goose, and a ram, and promenade the towns. If it was a wet day, I would not go, but the animals gathered round my living carriage, anxious for me to take them. Would this have been the case had I practised cruelty in the training?

"I had a horse I called 'the good-night horse.' He would lie down at a signal from me, and I then threw a sheet and pillow at him. He covered himself up, and, taking the pillow in his mouth, would jerk it under his head, and if it were not comfortable, would alter it till it was. He would sit up at table, ring a bell, and drink out of a bottle. I taught him to laugh by raising his upper lip, blow out a candle, open a box and bring out a serviette, &c. Could all this have been done by cruelty?

"Believe me, the animals I have taught have seemed more like human beings, and have loved their work. The horse I last trained was galloping round the circus when a little child, unnoticed by its parents, suddenly got inside the ring. Everyone thought the child would be killed, but the animal jumped clean over the youngster."

GEORGE ROBEY'S CONCERT.

FOR THE NEWSPAPER PRESS FUND.

The concert organised by Mr. George Robey at the Coliseum, in aid of the Newspaper Press Fund, realised nearly £2,500, mostly from the sale of seats, the auction also bringing in a considerable sum. The Three Muses Gramophone, an autographed Sarah Bernhardt birthday book, a £50 note, a baby's hat, a small mat, and a sketch of Mr. Robey drawn on the stage by Mr. Ernest Mills, were among the articles auctioned, and as usual, Miss de Selincourt was the principal bidder.

The huge audience gave Madame Sarah Bernhardt the heartiest of receptions. When the curtain rose the great French tragedienne was seen seated on the stage, and so insistent was the applause that it was some time before she could be heard reciting Edmund Rostand's "Les Fleurs." After Madame Bernhardt had bowed her acknowledgments in response to repeated recalls, she was escorted by Lord Riddell, Mr. George Robey, and Mr. Arthur Croxton to her dressing-room, where Lady Newnes presented her with a magnificent bouquet as a slight tribute of gratitude for her assistance at the concert.

The fine programme included Miss Edith Eatherley in two clever musical skits, one on "Swanee" and the other "Where Are You Going To My Pretty Maid?" Mr. Ernest Mills, whose smart up-to-date sketching was much enjoyed; Miss Alice Russon in a couple of pretty juvenile songs; and Dr. Stewart Hunter, the journalist sifflеur, who whistled "Eileen Alannah" and another number effectively. Captain John Coates rendered Albert Mallinson's "Eldorado" delightfully, and as an encore, "It Was a Lover and His Lass," Mr. Berkeley Mason being at the piano. Miss Helen Mar's stories were excellent, and her closing item, "The Call," very popular. Miss Ruth French and M. Serge Morosoff in a couple of classical acrobatic dances were well received, as were the Philomel Lady Singers, and the Gresham Singers.

Mr. Edmund Gwenn's monologue, "The Crestless Critic," written by Mr. Rupert Hazell, with music by J. Harmisky, was one of the most enjoyable items on the programme. It was specially written for the occasion, and Mr. Robey, just preceding Mr. Hazell's own excellent turn, thanked him for his help at these concerts. Miss Gwenn Lewis and Mr. Charles Hawthorne, in the duet "To-morrow Morning," from "Robey en Casserole," Mr. Thornley Dodge in his amusing "Lancashire Accent as Applied to Shakespeare," and a few stories; and of course Mr. George Robey himself in "Safety First" and "It Wouldn't Surprise Me a Bit," had the heartiest of receptions. Takio and his £1,000 film was the concluding item, another added attraction not programmed being Messrs. George Robey, Rupert Hazell, and Jack Morrison in a screamingly funny Bolshevist burlesque. The fine Coliseum orchestra, under the direction of Mr. Alfred Dove, contributed considerably to the success of the concert.

BRINSWORTH ENDOWMENT FUND.

A pleasing feature of this week's list of subscribers to the Brinsworth Endowment Fund is the sum of £3 3s. from Mr. Harry Mountford, secretary of the American Artists' Federation, who writes from New York to Mr. Harry Blake: "I will certainly do all I can towards giving the Brinsworth Endowment Fund publicity in this country. As a start, please find enclosed money order for three guineas, for which send certificate made out in the name of the American Artists' Federation; another one in the name of our president, James William Fitzpatrick; and one in the name of your old friend Harry Mountford."

Sam W. La Veen writes enclosing a guinea, "with his sincerest wishes for the complete success of your worthy efforts."

Gilbert Payne writes: "Enclosed cheque for a guinea. Wish it were more."

Gus Fowler, in enclosing cheque for a guinea, writes: Sincerely hope you will be successful in obtaining the sum we need."

Charles Grantley writes: "Enclosed P.O. for £1 1s. for your endowment scheme. Wishing you every possible success with your grand effort."

Tom E. Hughes writes: "Enclosed please find cheque for £2 2s., wishing you every success."

The latest subscribers to the fund are:—American Artists' Federation, per Mr. Harry Mountford, secretary, and Jas. Wm. Fitzpatrick, president, £3 3s.; Alhambra, Leith, Ltd. (per John W. Caithness), £1 1s.; Palace, Whitehaven (per A. V. Branford), £1 1s.; Sol Levy (Cinemas), (Birmingham), £1 1s.; E. L. Hines, Sunderland, £1 1s.; T. J. Messom and Sons, Twickenham, £1 1s.; Togan and Geneva, £2 2s.; Tom E. Hughes, £2 2s.; Charles Grantley, £1 1s.; Gus Fowler, £1 1s.; Gilbert Payne, £1 1s.; Laveen and Cross, £1 1s.

Remittances to Harry Blake, hon. treasurer, V.A.B.F. Offices, 18, Charing Cross-road, W.C. 2, marked "Endowment Fund."

"Peter Pan" Ball.

Organised and given by Mrs. and Mr. W. Eyres-Hill, of Thorpe Bay, in aid of the Blind Babies' Sunshine Home, the "Peter Pan" Ball took place on Wednesday, and proved a great success in every way. The "Daily Mirror" pets pen, Mr. John Hunt, came, and was one of the hits of the evening. Bob Cattell made and gave the "Peter Pan" hut, which was clever and unique. Captain Cecil Jones was a great helper. Miss Maudie Dunham, the popular cinema actress, presented the prizes. The directors of the Palace Hotel (Southend), per Mr. Lunyhi, gave the use of the Winter Garden Ball Room. The staff were also very kind. The jazz band under the baton of Miss Doreen Hill gave their services, and worked exceedingly hard.

Why Not a Ministry of Beauty?

POTENTIALLY PRETTY WOMEN.

Now that a Ministry of Health is almost an accomplished fact, one speculates whether, decades hence, our grandchildren will witness the establishment of a Ministry of Beauty.

England has always been famous for her beautiful daughters. Is it a heritage to be so lightly lost? Yet on all sides one sees complexions—the "cream and roses" of the English girl so much valued abroad—grown dull or coarse through the use of harmful cosmetics or the apathy of their owners.

Nearly every complexion ill has a simple remedy, not always known to those who judge a "toilet preparation" by the exorbitance of its price or the attractive appearance of its container.

To take a simple example: That ugly disfiguration known as acne or, more usually, blackheads, is too often allowed to spoil a potentially pretty woman. A Ministry of Beauty ought to offer sound advice for a reliable cure. If it were a discriminating Ministry, it would prescribe the justly famous stymol remedy, which is as follows: Bathe the afflicted parts with a lotion composed of a cupful of warm water, in which one stymol tablet has been dissolved. Dry the face carefully when the loosened blackheads will, without forcing, come out on the towel.

CHELTENHAM COLISEUM LICENCE.

PROPRIETOR'S APPLICATION GRANTED.

An interesting application came before the Cheltenham magistrates on Thursday morning, when Mr. H. G. Beard, the proprietor of the Coliseum, applied for a renewal of his dramatic licence and asked the Bench to remove the restrictions that were imposed upon him last year, and which prevented him from putting on a play which had been produced at a legitimate theatre as apart from a music hall.

The application was made by Mr. Doughty, K.C., who, on behalf of Mr. Beard, pointed out that the conditions imposed last year enabled Mr. Beard to put on revues but prevented him giving musical comedies or any kind of drama. The definition of the terms was based upon the accidental fact that a play presented at the Coliseum must have been first produced at a music hall, apart from a legitimate theatre. The result of the magistrate's action last year had entirely borne out anticipations, and with regard to the variety programmes they had entailed a ruinous loss, for they had averaged only one-half of the takings at the revues. It was financially impossible for Mr. Beard to put on variety shows that were worthy of the house and of the town. He was conscious of the fact that there was a feeling that Mr. Beard should keep his house as a music hall and leave the Opera House to attend to the needs of the drama. He pointed out, however, that there was no such thing as monopoly or protection in theatrical entertainment. He asked the Bench, therefore, to ratify the choice of the inhabitants of the town by giving Mr. Beard the facility to run the Coliseum in the way he wished.

Mr. Beard spoke of the failure of the variety shows, and said he had had the opportunity of bringing to Cheltenham a number of attractive plays, but had been prevented by the terms of his licence.

Replying to Mr. Haddock (who appeared for Mr. Oswald Redford to oppose the application on behalf of the theatre), Mr. Beard maintained that there was room in Cheltenham for two theatres, and that each could run a good class of entertainment.

Mr. Haddock said he opposed the application on the ground that if a full dramatic licence were granted the Coliseum it must necessarily follow that the class of entertainment produced at the theatre must suffer. There was not, he submitted, a sufficient public in Cheltenham to support two good theatres. If the present application were granted they would have two poor theatres, and neither would satisfy people who liked to see a good play.

After retirement the magistrates granted the application.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.: A. M., Mr. H. Adair Nelson.—"The Right to Strike."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.: M., Mr. W. Lothian Gilbert.—Mooney and Holbein; Saschoff Troupe, singers and dancers; Dolly Victoria and Brother, cycle artists; Sisco, in musical speciality; Frank Forster, operatic tenor; Cohan and Dorothy, in Two Wise Fools; pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.: M., Mr. A. Lamont.—Harry Taft, "The New M.P.," Mathieson and Gow, vocalists; Ted Saunders, mimic; Jack Coran, "The Bandmaster's Dilemma"; Mme. Zillah's Society Girls; Melt and Bray.

Boors, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; M. D., Mr. J. H. Jackson.—The Merry Four present their capital vocal comedy act with distinct success here. The Six Q's are entertainers of great merit; Frank Polo, comedian, is successful; Will Tyler introduces a clever cycling act; Stacey and Tinney meet with a hearty reception in a burlesque comedy act; Loie Saye wins warm favour as an entertainer; and a marvellous equilibristic act is submitted by Baltus and Partner, which is deservedly applauded.

Boors, The Chemists, 89-91, Blackburn-road.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Charles Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—A new musical revue, "Wit and Wisdom," is here for the week.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—The Ashton Operatic Society are appearing in the popular musical comedy, "Betty." The performances are in aid of local charities, and are under the patronage of Sir Walter de Frece, M.P., Lady de Frece, the Mayor and Mayoress, and members of the Council, &c.

Boors, The Chemists, 140, Old-square.

ATTERCLIFFE.

PALACE.—Lessees, Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. Herbert Stone.—An attractive bill is presented by Clara Coverdale's Nine Little Piddleywinks, in a pleasing song and dance scena; The Edwards Trio, instrumentalists; Norman Carrol, comedian and entertainer; Foster and Ninon, in comedy and song, with a piano; La Cerita and Assistant, in novelty posing act and character dances; and Harry Knox, comedian.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong. — Mr. Percy Leonard presents "The Redheads."

TIVOLI.—L., Signor Pepi; M., Mr. J. E. Johnson.—Scala and Lillian, Victor Niblo, Hayes O'Brien, McLean Twins, Harry Sylva, Arthur Melrose, and Ted Marcel.

PALACE.—L. & M., Mr. Len Worrall.—The Maxims, Douglas Dance, and pictures.

HIS MAJESTY'S.—L. & M., Mrs. Calvert Routledge.—Albert Lyons' concert party, "Summits."

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.: M. D., Mr. Arthur Carlton; R. M., Mr. Harry Watson.—Macdonald and Young present "Daddy Long-Legs."

VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilley.—George White and Patty Pyke, new comedy act; Connie and Ethel, comediennes; and pictures.

Boors, The Chemists, 85b, Holton-road.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—Macdonald and Young's South company, in the successful musical play, "Irene," are on a first visit here. The cast is a strong one, and includes a great local favourite in Miss Dorothy Hersee.

PALACE.—D., Mr. W. S. Pearce.—The twice-nightly bill here includes Cecil Lyle, the magical milliner; the Grays, in songs and tableau; Paula Destiny, contralto vocalist; Neville Delmar, comedian; Jack Stocks, comedian; and Chas. Kasrac and Gordan Palmer, in a merry acrobatic interlude.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. Jan Hurst.—A specially arranged visit of the Glastonbury Festival Players is taking place this week. The productions are under the personal direction of Mr. Rutland Broughton. The principal performers are Gwen Ffrangcon Davies, Dorothy D'Orsay, Sherman Hand, Frederick Woodhouse, Tom Goodey, and Arthur Jordan.

Boors, The Chemists, 21-22, Union-street.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Mr. Evan Jones presents the John Ridding Opera Company.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Harry Weldon, the favourite comedian, heads an excellent company, which also includes Ackroyd and Rose Hardy, accomplished instrumentalists; Bert Terrell, Dutch comedian; the Warnock-Wick Trio, in the Irish sketch, "The Shadows" Eileen Audrey; Phil and Philoro; George Murphy; and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. John Whitelock.—The dramatic and musical comedy season here opened on Monday with a capital representation by the Birkenhead Dramatic Society of Barrie's popular play, "The Little Minister."

Boors, The Chemists, 239-241, Grange-road.

BLACKPOOL

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Clarence Hurst's company, in charge of "French Leave," is paying a first visit to Blackpool, and the cast includes M. R. Morand, Charles Groves, Mary Byron, George de Warfaz, Bert Murray, Reginald Dane, &c.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth. — "A Little Dutch Girl" is being performed by Sir Alfred Butt's company, the principal characters being assumed by Dorothy Waring, Edna Bellonini, Eric Thorne, Evan Thomas, and F. Pope Stamper, &c.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme includes Ruth Astor, Jean Marvin, and Thomas Rhyle, Three Laurels, Lowdini, Imperial Trio, Selig and Hart, Nella Allen, Jan de Martell, &c.

Boors, The Chemists, 12-18, Market-st., Church-st., and Station-rd.

BLYTH.

THEATRE ROYAL.—Lessees, Scottish Entertainments Co., Ltd.; M. D., Mr. Fred Reed; R. M., Mr. George L. Crow; Mus. D., Mr. William Hall.—The leading turn in the variety programme is supplied by Miss Alice Craven, the ever-popular Lancashire lass, in her latest successes; Jean Alexander, in songs and imitations; The Heywoods, in music and song; Laura Novea, the prima donna; The Lombard Troupe with their act, "A Lesson in Gymnastics"; Rupert Ingalese and Flunkeys, in feats of dexterity; and the picture, "The Fall of a Saint."

Boors, The Chemists, 37 Waterloo-road.

BOLTON.

GRAND. — P., Bolton Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—George French, Artemus, Marcus, Emmelyn Walter, Stanford and Allen, Olivette, Bros. Lane, Varney and Butt.

HIPPODROME.—P., Bolton Theatres and Entertainments Co.; M. D., Mr. W. R. Bleakley; A. M., Mr. Frank Shelley.—Mr. H. Pelton presents "I'm Surprised."

THEATRE ROYAL. — P., Bolton Theatres and Entertainments Co.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—Messrs. Wales and Henson present "Brown Sugar."

Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BOSTON.

NEW THEATRE. — P., Boston Scala Theatre Co., Ltd.: M. D., Mr. G. Aspland Howden; Mus. D., Mr. F. J. Shaw, A.R.C.M.—Messrs. Horace Hodges and company present the original play, "Grumpy," with Horace Hodges in the title-rôle.

SHODFRIARS THEATRE.—L. & M., Mr. Gus Levain.—Messrs. B. H. Delmar present the revue, "Mr. Muggins Comes to London."

Boors, The Chemists, 33, Market-place.

BOURNEMOUTH.

THEATRE ROYAL. — S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown. — Mr. J. A. E. Malone's company in "Peter Pan." The principals in an excellent cast are Irene Arnold, Lionel Gadsden, and Marguerite Moreton.

BOSCOMBE HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston.—An attractive programme includes Mlle. Irma Lorraine, Scot Gibson, Ricardo, Fyne and Hurley, James Ross and Grace.

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRADFORD.

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—Jimmy Jewel and Co. in "Idle-itis," George Bolton, Ernie Whitmee, Segui, Isa Wise, Edna Maude.

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon. — Royal Breconia Singers, Jack and Evelyn, Jovers, Gicardo, Van Dock, Katrima and Joan, Three Nitos.

PRINCES.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley. — Mr Arthur Hinton's Co. in "Scandalmongers" and other plays.

Boors, The Chemists, 60-62 Kirkgate.

BRIDLINGTON

SPA OPERA HOUSE.—M. for the Corporation, Mr. Charles Palmer; Asst. M., Mrs. F. Prosser.—Monday, Tuesday, and Wednesday, Mr. Wilson Benge and his No. 1 company, in the play, "Drifting Apart." Thursday, Friday, and Saturday, "French Leave."

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Seymour Hicks and Marie Blanche, in "The Bridal Suite."

THEATRE ROYAL. — M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"Mystery of the Yellow Room."

GRAND THEATRE.—P., Mrs. Kimberley; G. M., Mr. Frank Liston; A. M., Mr. Jack Thomas; Mus. D., Mr. T. Parsons.—"Wobble."

PALACE PIER THEATRE. — M., Mr. J. W. Cordiner; Mus. D., Mr. W. Pickard.—Ben Greet Players (second week).

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"Iolanthe."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BURTON-ON-TRENT.

OPERA HOUSE.—Owners.—Exors. of H. G. Dudley Bennett (decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. John H. Stevenson.—The Burton New Operatic Society present Gilbert and Sullivan opera, "The Gondoliers." The bookings for the week are satisfactory, and the proceeds are in aid of local charities.

Boors, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; G. M. & Sec., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Mr. Arthur Bourchier's company, "The Crimson Alibi."

HIPPODROME AND CINEMA HOUSE. —L. & M., Mr. Allan Milton; R. M., Mr. Jas. Pilkington; Mus. D., Mr. Reg. Goddard.—The Gascoynes present a vaudeville theatre; pictures, &c.

THE PICTURE HOUSE.—Sole P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood. G.S.M.—Afternoons, 2.45 to 5; evenings (continuous), 6.30 to 10.30; Sats. (continuous), 2.15 to 10.30.

Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Jack Goodson presents "The Girl for the Boy."

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 36, Mill-road.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle. — Miss Phyllis Neilson-Terry appears here in "Trilby."

PLAYHOUSE, LTD., CARDIFF. — M. D., Mr. Clifford Hamilton; Asst. M., Mr. Robert Sawin.—"Tarzan of the Apes."

EMPIRE.—P., Moss' Empires, Ltd.: A. M., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths.—George Lashwood, the popular comedian; Tom Edwards, the entertaining ventriloquist; Jeanette and Scott, Haydn Wood and Dorothy Court, the charming Sisters Sprightly, The Anseroules, and Naughton and Gold.

Boors, The Chemists, 36, Queen-st.; 31, Albany-rd.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague. — Mr. Robt. Courtneidge's company in "Paddy the Next Best Thing." Miss Kathleen Drago gives a delightful reading of the name-part.

COLISEUM. — P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—Harry Ray and Lillie Calden present their latest success, "Find the Lady."

TOWN HALL.—P., Cheltenham Corporation; G. M., Mr. T. Allan Burns.—On Sunday two capital concerts were given by the City of Birmingham Military Band, under the baton of Mr. J. H. Whittaker. Vocalists: Mr. Norman Ballan and Miss May Middleton.

Boors, The Chemists, 129-130, High-street.

CHESTERFIELD.

HIPPODROME. — P., Hippodromes (Chesterfield), Ltd.; M., Mr. F. J. Welchman.—Messrs. R. and W. Ainsley, "The Movie Maid."

Boors, The Chemists, 21, Market-place.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Beresford and Pearce present "Great Scott" revue.

EMPIRE.—P., Coatbridge Picture House, Ltd.; G. M., Mr. Harry Lucas; Mus. D., Miss Amy Ferguson.—The Bromlos, in song, dance, and story, and pictures.

DARWEN.

HIPPODROME.—P., Mr. John Holgate; M., Mr. J. L. Connor.—Mangin and Kerbel, at the piano; Evelyn Grace, vocalist; Ernie Lorne, comedian; the Holt Trio, in musical act; Starr and Jepson, comedy act; Victoria and Ramoo, in Pyramids.

Boors, The Chemists, 10-11, Market-street.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—Joseph Hayman presents the smart tabloid musical comedy, "Jack in the Box." The principal member of the cast is Jack Warman, an entertainment in himself, but a number of speciality artists have also been introduced, all of whom contribute the tit-bits of their respective business. Such artists are Dorothy Venton, Harry Hartley, Freda Francis, Roy Jefferies, Elsie Price, Howard Dennison, and Mildred Franklin. Some excellent dancing by the Georgia Peaches Dancing Octette is also a feature of the show.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Messrs. Macdonald and Young's company in "Maid of the Mountains."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Mark Lupino and Co., including Viviana, in spectacular comedy, "The Toy Shop"; George Rymer, burlesque comedian; Alexander Prince, concertina; De-Vola and Rex, novelty equilibrists; Lewis Ray presents Ninette, pictorial posense; Emelie Lay, and her composer pianist; Armstrong and Howarth, comedy couple.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—The Royal Syndicate present the musical revue, "A Trip to Paris." Specialities by Boris and Joseph and Les Parisiennes, the whirlwind dancers.

KING'S HALL (Pictures).—R. M., Mr. R. Fisher.—Field and his harp, and George Meridan and Co., in topical burlesque.

Boors, The Chemists, 11, Cannon-street.

DUBLIN.

GAIETY.—M., Mr. C. Hyland. — The Gaiety Theatre re-opens this week with the amusing comedy, "The Naughty Wife." A good company, under the direction of Messrs. Lionel Bute and Frank Bell, includes Miss Billie Sinclair, Miss Rita John, Messrs. Frank Burtwell and E. H. G. Cox.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. Jno. Moody.—The big attraction here is "The Noodles," twelve musicians of a high order, in their speciality entitled "A Bar of Music." Others here include Effie Mann, musical comedy star; The Kitchen Comedy Four, featuring Bella Moody as "Cook"; Barry Seddon, presenting "Absurdities"; Jack Boot and Giddy Bros. provide comedy; and Warzan and his Apes complete.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—A successful revival of Mr. Lennox Robinson's popular play, "The Whiteheaded Boy," draws large audiences here this week.

LA SCALA THEATRE.—Sole P., Messrs. F. W. Chambers and G. P. Fleming; Mus. D., Mr. W. T. W. Mortimer.—A film version of the famous morality play, "Everywoman," is the star attraction here.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—A strong holiday attraction here is the Albert de Courville revue, "The Whirligig," presented by Paul Murray and T. F. Dawe. Claire Romaine, Irene Shamrock, Archie Glen, Joseph Victor, Marcelle Wilson, and Gaby Joyce do excellent work in the leading rôles.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Chic Harlim and Joan Bronx, whose comedy act is exceptionally smart. Pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—The grand orchestra presents a specially attractive programme this week; Mr. G. H. Millers contributes enjoyable grand organ selections; and pictures.

Boors, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Leon M. Lion and company in "Back to Earth."

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Petgen.—Messrs. H. Blake-Probert and Reginald Faber's company in "Tiger! Tiger!"

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. F. Ash.—Mr. J. W. Ellison's revue, "Good Goods."

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra under the direction of Capt. H. G. Amers. Also Mr. Charles Heslop and "The Brownies."

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

ECCLES.

CROWN THEATRE.—P., Messrs. W. H. Broadhead and Son; R. A. M., Mr. Albert Rogers.—Mr. Dick Ray presents the revue, "Topsy's Baby."

Boors, The Chemists, 53, Church-st.

FOLKESTONE

PLEASURE GARDENS.—P., Folkestone Pleasure Gardens Co.; G. M., Mr. Ewart C. Potter.—Messrs. Macdonald and Young present "Wedding Bells."

Boors, The Chemists, 12, Rendezvous-street; 51, High-street.

GLOUCESTER.

PALACE THEATRE. — P., Messrs. Poole's Theatres, Ltd.: M. D., Mr. J. R. Poole.—Mr. Arthur Bourchier's Co. in "Scandal," featuring Miss Ida Streatham, and supported by Mr. Dennis J. Hogan.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.; Booking M., Mr. W. Edward.—A return visit of the popular revue, "Oh, Betsy," is the attraction this week. Mr. Harry Lavaine repeats his impersonation of a lady slightly passée, and Mr. Geo. Lawrence also reappears. The company includes Messrs. Fred Burnell, Oliver Twist, Joe Bowling, Ted Elgar, and George Farnley.

Boors, The Chemists, 139, Westgate-street, 94-95, Northgate-street.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. & J. J. Wright; Mus. D., Mr. James Murchie.—Fred. G. Lloyd presents the musical comedy, "La Poupée," with Miss Stella Gastelle and Mr. Harry C. Parker in the leading rôles.

Boors, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES.—M. D., Coun. J. H. Curry; A. M., Mr. S. Hawdon; Mus. D., Mr. J. Bingley.—Leigh's Productions, Ltd., present Edward Irwin and Nan Allison in "The Skin Game."

PALACE THEATRE.—M., Coun. F. V. Walford; A. M., Mr. H. S. Surfleet.—Erbert, comedian; Les Gravettas; Romanesca Quintette, musicians; Spargo, gypsy musician; Babs Pacy, dancer; Bryan O'Sullivan, comedian.

Boors, The Chemists, 108, Cleethorpes-rd.

HANLEY.

ROYAL.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—Sir Alfred Butt, in conjunction with Mr. Richard Walton Tully, presents "The Bird of Paradise."

GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—A strong bill includes Lily Long, comedienne; The Royal Southern Singers, in syncopated harmony; "Misery and Co.," a military burlesque; T. Elder Hearn, in the romance of a studio; Nolan and Holt, in a vaudeville singsong; Maxwell Carew, a dame comedian; and The Ketos, eccentrics.

Boors, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; M. D., Mr. Thos. Hilton.—"Romance," presented by Murray King and Clark, is the attraction here. Miss Cathleen Doyle appears as Cavalini. Jerrold Robertshaw plays Van Tuyl, and F. Lock Whittaker represents Tom Armstrong.

HITCHIN

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—The Three Pagets, concertinists; Eva Elkin, the wonderful little lump of versatility; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred. Baker.—Dr. Walford Bodie, in new and startling electro-hypnotic wonders, assisted by Mlle. La Tesla, the electric girl, and troupe of merry mediums; Mlle. Marie Carmenita, the British Pavlova; Jimmy Basso, comedian; The Three Its, in song and dance; and pictures.

HUDDERSFIELD.

THEATRE ROYAL. — D., Mr. Alfred Wareing; M., Mr. R. F. Dowthwaite.—Robert Courtneidge's Co. in the new comedy, "Sweet William," opened here on Monday, with George Tully as William and Cathleen Nesbitt as Audrey.

PALACE.—M., Mr. Herbert Garside.—Here are H. J. Corner, musical ensemble symphonia; Elsie Videau and Walter Kirby, comedy and dancing; The Sora Trio, tumblers; Arthur Gilroy, whistler; Bros. Morris, comedians; Holson and Bert, comedians; Stanley Deane, in a racy incident, "Ye Olden Tyme."

Boors, The Chemists, 16-18, King-street.

IPSWICH

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edyth Parkin; Mus. D., Mr. H. Lewin Taylor.—The Ipswich Players Local Amateur Opera Company in "Veronique."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morphy.—T. W. Ruff and C. E. Williams' company in musical burlesque, "Sparkling Eyes."

Boors, The Chemists, 22, Tavern-street; 52, Westgate-street.

JARROW.

EMPIRE.—M., Mr. Tate.—The Kobes, Japanese acrobats.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Messrs. Kimberley and Clyde's Repertoire Company appeared in "The Secret Mother" on Monday and Tuesday; "The Woman from Gaol" to-night and to-morrow night; and for the last two nights, "The Wife Who Knew."

THE KINO.—M., Mr. Percy Dawsone.—The Mystic Saxbys are here in their illusionary act.

KEIGHLEY.

HIPPODROME.—M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Messrs. Macdonald and Young are paving a welcome return visit with "The Maid of the Mountains."

KETTERING.

COLISEUM. — P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennett; Mus. D., Mr. Will Sturman.—Mr Tom Shenton presents "Nights of Gladness," himself and other popular artists being included in the cast.

Boors, The Chemists, 31-32, Market-place.

LEITH.

ALHAMBRA.—P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—"Ta-Ta Bella," one of the happiest among Mr. Henry Lees' recently produced extravaganzas—characterised, as usual, by good fun and good music — is smartly played by an excellent company, in which Dora Lindsay and Charles Tolcher are prominent, and all whose members contribute to an exceedingly pleasant entertainment.

Boors, The Chemists, 15, Leith-walk.

LUTON.

GRAND.—P., Mr. E. Graham Falcon; B. M., Mr. Walter O'Sullivan.—Mr. W. H. Glaze presents "Kitty from Kensington."

Boors, The Chemists, 27, George-street.

MAIDENHEAD.

HIPPODROME.—P. & M., Mr. Geo. Gude.—Morris Flake's company is here in the revue, "Mild and Bitter."

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—A well-selected programme is headed by The Empire Operatic Quartette, in artistic gems from popular operas. Others prominent in the bill are Johnnie Ladd and Miss Billie Clegg, comedy duo; Harvey Brinton, the piano comedian; Hetty Ruby, singer and speciality dancer; Bob Robinson and Nan Macken, in "The Old Cobbler"; Ted Cowan, comedian; and Chinko and Kaufman, clever comedy artists.

HIPPODROME.—P., North of England Cinema Co.; M. D., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—The "Strongest" is one of the principal pictures here, and vaudeville is contributed by Mr. J. Alexander's Grand Opera Singers.

Boors, The Chemists, 17, Corporation-rd.

MORECAMBE.

ROYALTY THEATRE.—Sec. & M., Mr. F. Morphet.—Messrs. Berry and Laurance present "The Catch of the Season."

NEATH.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The Elmar Trio, the unrivalled Australians in an elaborate offering of artistry and dare-devilism; and pictures.

PALACE.—P., Vint's Theatres, Ltd.: M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The Lovick Jewels appear in a refined vocal and instrumental scena; also Bert Davies, Welsh patter comedian; and pictures.

Boors, The Chemists, 56, Wind-st.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. A. R. Hollands.—Marcelle and Partner, "No Man's Land," Carton, Andrews and Wray, Marie Goodwin, McIvor and Scott, Dick Henderson, Ridiculous Recco.

Boors, The Chemists, 13, Commercial-street.

NORTHAMPTON.

OPERA HOUSE.—P. & M., Mr. Milton Bode; B. M., Mr. Jack H. Turner.—"The Girl from Ciro's" is here, under the personal direction of Leslie Kyle, who has an important part in this frisky farce, which goes with a merry swing.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—Will Dalton, "Heads or Tails," a musical comedy burlesque, supported by George Norton, Lynn Wright, Maude Williams, Dorrie Ovenden, &c.

Boors, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. Charles Turner.—Mr. E. Hill-Mitchelson's repertoire company in "The Story of the Rosary."

BORO' THEATRE.—P., Messrs. Thompson & Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil Lavender.—Harry Russell and Ethel Durbin, whirlwind dancers; Senor Angel Blanco, Spanish violinist; and pictures.

Boors, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival; Mus. D., Mr. S. A. Perman.—Charles Doran and Shakespearean company in "Merchant of Venice," "Hamlet," and other plays.

HIPPODROME.—P., Messrs. Bostock & Fitt; M. D., Mr. E. M. Nabarro.—Varieties: Two Anartos, Beaucaire's Butlers, Harry Stiles, Larry Leybourne, Bobbie Kerrigan, Penman's Nibs, Hamilton Conrad, Pathé's pictures.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Trixie Kay, Walter Granby.

THATCHED PICTURE THEATRE.—P., Messrs. Bond & Sons; M., Mr. G. Starky.—Sadler-Elsie Four, Jacques Londres.

PRINCE OF WALES PICTURE PALACE.—P., F. H. Coopers, Ltd.; M., Mr. C. E. Kingdom. — Winnie Etheridge, Jimmie Furse.

THEATRE DE LUXE. — P., Electric Theatres, 1908; M., Mr. R. C. Littlebury.—Vocalist, Mr. A. Lamb.

Boors, The Chemists, 38, London-street, Brigg-street, 6, Goat-lane, 22, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—The George Edwardes Co. appear in "The Dollar Princess," with Nora O'Malley and Joe Nightingale, and a good company in support.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Messrs. J. L. Davies and Percival Murray present "Midnight Frolics," with a strong cast. The Pall Malls in an artistic comedy turn; Mario Lorenzo pulls the strings; O'Wray and O'Dare; Vi Platt, instrumentalist; Harry Friskey, juggler; and the Palace Pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. C. Moroney.—Alfred Denville's strong company in "A Respectable Married Woman."

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Varieties are being presented here twice nightly. The programme includes N. Carter Slaughter and company in the farcical sketch, "Too Many Wives"; Zenora, in balancing feats; Rose and Budd, in a pot-pourri of music and comedy; Ian McLean and Betty Atwell, in Scottish humour and music; Tom Hall, Scotland's dancing wonder; Loie Conn, the musical mystery; and the light comedy star, Phil Parsons.

Boors, The Chemists, 1, Queen-street and 120, St. Aldates, Carfax.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—Messrs. Macdonald and Young, in conjunction with Mr. Robt. Courtneidge, present "The Lilac Domino," by their No. 1 London company.

REPERTORY THEATRE. — L., Messrs. King & Parry.—Mr. Harold V. Neilson's company in the comedy, "The Romantic Age," with Miss Esme Biddle and Mr. Henry C. Hewitt as principals.

RAMSGATE.

PALALCE THEATRE.—Under the direction of the freeholder, Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Robert Brasher and company in "A Temporary Gentleman."

ROYAL VICTORIA PAVILION.—Under the direction of the licensee, Mr. Harry Bawn.—Madame Dalmere's Table Circus; Peggy Fame, entertainer; and pictures.

Boors, The Chemists, 20-24, Harbour-st.

READING.

PALACE.—P., Palace Theatre of Varieties; M. D., Mr. W. S. Simmons; A. M., Mr. A. Burridge.—Jack Cromo presents "Behind the Scenes."

COUNTY.—P. & M., Mr. Milton Bode and Mr. Edward Compton.—The George Edwardes Co. in "Our Peg."

Boors, The Chemists, 90-91, Broad-street; 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—William Daunt, Rex Gerard and company present "The K.C.," "Cook," and "Cupid in Hospital."

Boors, The Chemists, 3, Evesham-street.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. Geo. E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—A musical farce, entitled "She Slipped," produced under the personal supervision of the author, Mr. Fred Le Cren, forms the attraction here. The production is well staged, with a special piano act by the Misses Pritchard, Lawler, and Wood in the first scene. The cast includes the Brothers Oxo, Joe Poynton, Annie Turner, Harry Le Cren, Kitty Cannon, Geo. Kent, Dolly Pritchard, Cecil Ward, and Adah Le Cren.

EMPIRE.—P., Mr. J. Steeples; G. M. and Sec., Mr. Fred Shaw; R. M., Mr. J. Dickinson; Mus. D., Mr. A. Grafton-Tottem.—A special return visit of "Hello! Blackpool" (Chas. E. Clarkson and company's production), modernised with new musical numbers, is the attraction here. The revue contains the following specialities: Charles Regan, as the irrepressible comedian; Harry Lyons, in character studies; Doris Vi Driscoll, the Lively Spark; H. E. Ford, baritone; Grace Earle, soprano; Charles Williams, light comedian; The Four

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

THE BLOCK BOOKING CRISIS.

IMPORTANT INTERESTS INVOLVED.

THE stupendous national crisis which is now claiming the attention of every section of the community has, of course, diverted a considerable amount of interest from the grave crisis which has arisen in the film world, although it not only affects every section of the trade, but the picture-going public as well. We refer, of course, to the campaign again Block Booking, captained by Lord Beaverbrook, and supported by the General Council of the Cinematograph Exhibitors' Association. As was officially announced at the meeting last week at the Hyde Park Hotel, the entire discarding of the block booking system has been decided upon and, as a first step, a resolution has been adopted by which exhibitors are to bind themselves to cease booking films due for release after August 31, 1922, pending a general arrangement for limiting the booking of films for release within six months after the trade show.

This campaign was, of course, inevitable. We foreshadowed it a year ago, and we doubt if any journal has done more than "The Era" to expose the iniquity of the block booking evil, to which we devoted several leading articles last year.

CO-OPERATION ESSENTIAL.

The situation which has now arisen is a very difficult one because of the multiplicity of important interests involved, and unless it is approached in a coadjutant spirit by all concerned, a satisfactory solution cannot be arrived at. For example, it seems to us that it would only be doing the fair thing to allow renting firms to work through their present stocks before applying new conditions. In any case, the jettisoning of block booking is bound to cause a certain amount of financial loss at first to the renting fraternity, although when matters have adjusted themselves we believe they will gain as much as any section of the industry. It is no exaggeration to say that there are quite a number of renting firms now on the verge of bankruptcy because, having purchased for ready money a number of expensive pictures, they have no chance of getting more than a small preliminary fee on them for eighteen months or more, for the reason that their clients the exhibitors have no room on their programmes until that time has elapsed. And that huge sums have been sacrificed by exhibitors in shelving films they booked in order to make room for better and more up-to-date pictures cannot be denied. The remedy for all this cut-throat redundance is co-operation between exhibitor, producer, and renter, and for any section of the industry to hold a pistol at the head of another is unthinkable. Co-operation is as essential for the settlement of the trade crisis, as it is for the settlement of the national crisis now embarrassing us, and a first step in it is a conference of representatives of all the parties concerned.

ROUND ABOUT FILMLAND.

Popular Romantic Play on the Screen—Battle of Jutland on the Films—A British Animal Serial.

"The Prince and the Beggar Maid."

The picture version of Walter Howard's well-known romantic play, "The Prince and the Beggar Maid," has just been completed by Ideal Films, Ltd., at their studio, with Henry Ainley as the Prince. Every endeavour has been made by the firm to preserve the spirit of the romance, and permission was given to take some of the scenes at Knole Park, near Sevenoaks, one of the famous beauty-spots in England. The house itself is one of the finest and largest baronial mansions in this country. In addition, Ightham Mote, also near Sevenoaks, was placed at the disposal of the producers. This building is actually a century older than the Knole, and possesses a gateway tower and a private chapel of the Tudor period.

Coming Releases.

New Hepworth picture plays are being released regularly for public exhibition at the rate of one a month. On April 25 picturegoers will have an opportunity of seeing "John Forrest Finds Himself," a comedy-drama produced by Henry Edwards, from a story by Donovan Bayley. Henry Edwards also interprets the rôle of John Forrest, and his popular colleague, Chrissie White, is again "the girl in the case." A strong supporting cast includes Gerald Ames, Eileen Dennes, Gwynne Herbert, Marion Dyer, and Henry Vibart. Henry Edwards' famous collie dog, Mac, also has an important rôle.

May 30 is the release date for "Mrs. Erricker's Reputation," a Cecil M. Hepworth production of Thomas Cobb's well-known novel. Alma Taylor is Mrs. Erricker, and Gerald Ames, Gwynne Herbert, Eileen Dennes, and James Carew all appear in typical rôles.

Familiar London on the Screen.

"The sooner the man in the street becomes camera wise," says Mr. Walter West, "the better it will be for film producers who do their best to introduce familiar London on the screen." Last week Mr. West took scenes in Wardour-street, Cockspur-street, Trafalgar-square, and on the Embankment, and at every point crowds gathered to watch proceedings directly the big racing motor-car, which is introduced in these scenes, appeared. What with policemen hovering around, the crowd that would persist in gazing directly into the camera, the traffic that would pass in front of the car at the most important moment, and, finally, the engine of the car that would miss fire and refuse to start, Mr. West had a trying time. Finally, however, the scenes were successfully "shot" before anyone was arrested for holding up the traffic. The scenes will be included in the forthcoming Broadwest film, "A Sportsman's Wife."

Battle of Jutland on the Films.

The filming of the Battle of Jutland by Ideal Films is a laborious enterprise. There are sixteen pictures to each foot of film, and merely to show the formation of the Grand Fleet on its way across the North Sea has taken 90 feet of film, and necessitated no fewer than 80,000 separate movements of the ship models engaged. To show the German fleet 60,000 movements have been necessary. The great engagement, when it is finished, promises to be as interesting and thrilling a subject as picture-goers could desire.

Story of a Clever Dog.

We hear that a British animal serial has been completed, and will shortly be seen. It is entitled "Watching Eyes," and is the story of a clever dog. Geoffrey Malins, who plays in the film, has been responsible for the production, and also wrote the story, while Miss Ena Beaumont, the Venus of the British screen, appears in the leading rôle. The little Pekinese dog, Kiki, should quickly become a favourite with picturegoers.

Violet Hopson and Warriors' Sunday.

Miss Violet Hopson had a busy time at the Marlborough Theatre, Holloway, when she put in an appearance at the theatre on Warriors' Sunday. Big crowds waited to greet her outside the theatre, and when she made an appearance on the stage, the audience cheered her to the echo. Mr. Lundy had prepared an excellent entertainment for his patrons, and the programme, which was witnessed by a crowded house, included such well-known performers as Beatie and Babs, Ivor Foster, and Julian Henry.

Vitagraph.

"The Purple Riders," the Joe Ryan Vitagraph serial, is being filmed in true Western atmosphere, and with real cowboys in the supporting company. Ryan and his troupe are living in the open on the Mexican border in Lower California, camping in tents, and cooking their own meals over little open fires.

Earle Williams is now in the midst of his screening of the film version of Wyndham Martyn's novel, "The Secret of the Silver Car." Kathleen Adams appears opposite the star. The heroine is an English girl, and Miss Adams typifies her to the complete satisfaction of the author. Other members of the cast are Emmett King, John Steppling, Geoffrey Webb, Eric Mayne, Mona Lisa, and Max Asher.

"The Princess of New York."

Donald Crisp, famous as "Battling Burrows" in "Broken Blossoms," has practically forsaken the acting side of the films for the less-known but more important producing side. His impersonation of Battling Burrows, the typical bruiser, is so realistic and sinister that no one who has seen it is ever likely to forget it.

Mr. Crisp is now producing "The Princess of New York," which features as the princess charming Miss Mary Glynne. Though he has been in America eighteen years—ever since he left the 10th Hussars, in which he served during a great part of the South African War—Mr. Crisp is a Londoner. It is his determination to complete "The Princess of New York" in sixteen days, a record for a picture of this class. He is now doing an average of twenty-five to thirty interior studio scenes a day.

Mack Sennett.

Mack Sennett, the producer of the Paramount-Sennett comedies, was born on January 17, 1880, in Quebec. He went into musical comedy when he was a boy, and has a beautiful voice, now never used, except when he sings out his directions to the Sennett beauties that adorn his comedies. From the stage he turned to the screen under Biograph. In 1912 he organised his own company, and attained enormous success as a builder of a type of spectacular burlesque new to filmdom.

FORTHCOMING TRADE SHOWS.

LONDON.

The Killer (Pathé). London Pavilion. 2.30. April 13.
The Grip (L.I.F.T.). Shaftesbury. 11.15. April 13.
The Plunderer (Phillips). Shaftesbury. 11.15. April 14.
The Golden Trail (Reuter's). Shaftesbury. 11.15. April 20.
The Fortunes of Christina McNab (Gaumont). Alhambra. 3. April 19.
Madonnas and Men (Gaumont). West End. 11. April 20.

BIRMINGHAM.

The Grip (L.I.F.T.). Scala. 11. April 14.
The Perfect Woman (International). New-st. P.H., 11.15. April 19.
Women Men Love (Gaumont). Futurist. 11. April 20.

BELFAST.

Li-Mang the Cruel (Gaumont). Own Theatre. 11. April 13.
The Love-Trap (Gaumont). Own Theatre. 11. April 20.

CARDIFF.

Wing Toy (Fox). Carlton. 11.30. April 13.
Good Loser (West. Imp.). Own Theatre. 2.30. April 14, 15.
The Love-Trap (Gaumont). Cinema Ex.. 12. April 19.

DUBLIN.

The Love-Trap (Gaumont). Own Theatre. 11.30. April 19.

EDINBURGH.

Mr. Pim Passes By (General). Tollcross Cinema. 11.15. April 14.

GLASGOW.

Miarka—The Child of the Bear (Jury). Own Theatre. 2.30. April 13.
The Killer (Pathé). Cranston's. 11. April 13.
The Testing Block (F.-Lasky). Cinema House. 11. April 13.
Mr. Pim Passes By (General). New Savoy. 11.15. April 13.
Little Sister (L.I.F.T.). Salon. 11. April 13.
The Other Person (Granger). New Savoy. 11. April 14.
The Killer (Pathé). Own Theatre. 11 and 3. April 14.
The Hidden Life (Bendon). Salon. 11. April 14.
Women Men Love (Gaumont). Own Theatre. 11 and 2.30. April 13.
Fortunes of Christina McNab (Gaumont). Own Theatre. 11 and 2.30. April 19 and 20.

LEEDS.

Belphegor the Mountebank (Ideal). Cinema Ex., 2.30. April 13.
The Voice in the Dark (Goldwyn). Cinema Ex.. 10.40. April 13.
The Killer (Pathé). Cinema Ex., 10.40. April 14.
Fantomas (Fox). Cinema Ex., 11.45. April 14.
The Old Country (Ideal). Cinema Ex.. 2.30. April 14.
Man Hater (West. Imp.). Cinema Ex.. 3.30. April 15.
Women Men Love (Gaumont). Cinema Ex.. 2.30. April 19.

LIVERPOOL.

Trailed by Three (Wardour). Futurist. 11. April 13.
Trailed by Three (Wardour). Cinema Ex.. 2.30. April 13.
The Love-Trap (Gaumont). Scala. 11. April 13.
The Love-Trap (Gaumont). Own Theatre. 2.30. April 13.
Lost at Sea (Brit. Fam. Films). Cinema Ex.. 11. April 13.
The Other Person (Granger). Futurist. 11.15. April 14.
The Other Person (Granger). Cinema Ex.. 2.30. April 14.
Dreams of Youth (L.I.F.T.). Scala. 11. April 14.
A Voice in the Dark (Goldwyn). Cinema Ex.. 11 and 2.30. April 14.
Good Loser (West. Imp.). Cinema Ex.. 2.30. April 20.

MANCHESTER.

One Man in a Million (Jury). Cinema Ex.. 2.30. April 13.
The Other Person (Granger). Futurist. 11. April 13.
The Killer (Pathé). Own Theatre. 11 and 2.30. April 13.
The Killer (Pathé). Own Theatre. 11 and 2.30. April 14.
While the Devil Laughs (Fox). Deansgate P.H., 11. April 14.
Hold Your Horses (Goldwyn). Own Theatre. 1 and 2.30. April 14.
Good Loser (West. Imp.). Own Theatre. 2.30. April 19.
Fortunes of Christina McNab (Gaumont). Oxford P.H., 11. April 19.
Fortunes of Christina McNab (Gaumont). Own Theatre. 2.30. April 19.

NEWCASTLE.

No Good Guy (West. Imp.). Own Theatre. 11 and 2. April 13.
Copper Mask (Jockelson's). Pavilion. 11.15. April 13.
Velvet Fingers (Pathé). Empire Cinema. 11.15. April 13.
The Old Country (Ideal). Stoll P.T.. 11. April 13.
Kazan (Phillips). Stoll P.T., 11. April 14.
Copper Mask (Jockelson). New Pavilion. 11.15. April 13.
Devil's Trail (High Level). New Pavilion. 11.15. April 14.
House Without Children (F.B.O.). New Pavilion. 11.15. April 15.
Scotland Yard. 1920 (F.B.O.). New Pavilion. 11.15. April 18.
Woman's Man (N. Mutual). New Pavilion. 11.15. April 19.

NOTTINGHAM.

Sex (Wardour). Scala. 11. April 13.
The Killer (Pathé). Cinema Ex.. 11. April 13.
The Life of the Party (F.-Lasky). Long Row P.H., 11. April 13.
Women Men Love (Gaumont). Lounge. 11. April 19.

SHEFFIELD.

The Thief (Fox). Electra Palace. 11. April 13.
The Mad Marriage (Phillips). Tivoli. 11. April 13.
Hold Your Horses (Goldwyn). Picture House. 11. April 13.
Belphegor the Mountebank (Ideal). Tivoli. 11. April 14.
Women Men Love (Gaumont). Picture Palace. 11. April 20.

Gaumont Social Club.

At a recent meeting of the Gaumont Social and Athletic Club it was stated that during the past year the Gaumont Co., Ltd., and its directors, including Mr. Leon Gaumont, Col. A. C. Bromhead, and Mr. R. C. Bromhead, had contributed a sum approximating £160 towards the upkeep of the club. To encourage membership of the club the firm has on several occasions assumed liability for losses in order that different attractions should be provided at a cost to bring them well within the means of all its employees.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"THE TINTED VENUS."

HUMOROUS MIXTURE OF MYTHOLOGY AND MODERNITY.

Production .....Hepworth
Stars ....Alma Taylor, Maud Cressall, and George Dewhurst
Type .....Comedy
Length .....Five Parts
Controllers .....Imperial Film Co.

"The Tinted Venus" proved to be a delightfully droll mixture of mythology and modernity, and highly amused a large audience on its production. The story concerns the embarrassing adventures of Leander Tweddle, a mild-mannered and somewhat simple young hairdresser, who, in a momentary fit of bravado, places an old ring, which had been in his family's possession for years on the outstretched finger of a statue of Venus, which occupies a pedestal in a tea garden. The effigy at once disappears, but only for a time, as the now living Venus turns up in Tweddle's shop at the most inopportune moments. To make matters still more awkward for Tweddle, Venus takes a passionate fancy to him, and, despite protestations that his affections lie elsewhere, the goddess demands that he shall accompany her to the Elysian fields, after shedding himself of his earthly body—a prospect by no means inviting, but which it appears impossible for him to resist. By a ruse, however, and at the instance of the young woman to whom Tweddle is engaged, the Venus is induced to remove the ring from her finger. The moment she does so the spell is broken, the statue becomes again inanimate, and Tweddle is free to return to his home and sweetheart. The acting is excellent, Miss Alma Taylor and Mr. George Dewhurst entering whole-heartedly into the humour of the production.

[See our Film Markings.]

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"VELVET FINGERS."

NEW RAFFLES' HERO IN MODERN SETTING.

Production .....Pathé Frères, Ltd.
Type .....Serial Crook Drama
Stars .....Marguerite Courtot and George B. Seitz
Length ....Fifteen Two-reel Episodes
Release .....Nov. 2, 1921

Pathé's screened a really novel serial, entitled "Velvet Fingers," at the London Pavilion on Friday. It may well be called a drama of a modern Raffles." It has for its hero the "gentleman cracksman" who robs the rich to help the poor. Burglaries have worked the police up to a pitch of desperation, and Professor Robin, a world-famous criminologist, announces that he will put his theories to the test by capturing the elusive "velvet," who is accused of the various crimes. The professor disappears, and it is believed that "Velvet" has murdered him. Only his fiancée, Lorna, knows that the professor is alive. Now a new thief comes into existence, and this proves to be none other than the professor himself, who has turned criminal. Aware that Lorna's knowledge is a menace to him, Robin tries to get rid of her, and her adventures and rescues by "Velvet" form the main bulk of the serial. Some wonderful stunts will be found, and there is no doubt that this production will uphold the reputation already gained by this firm in the way of serials.

* * *

"TARNISHED REPUTATIONS."

ROMANCE OF AN ARTIST'S MODEL.

Production..British Famous Films, Ltd.
Type .....Drama
Star .....Dolores Cassinelli
Length .....Five Parts

Despite its somewhat familiar theme, "Tarnished Reputations," shown for Messrs. British Famous Films, Ltd., at the Shaftesbury Pavilion on Wednesday, should appeal to a large class of picture-goers. The story deals with the love of Helen Sanderson for a young artist, who has come to stay in her country village. Under the name of Henry Dupont he induces her to pose for a picture, which he calls "The Saint With the Lilies." On its completion, he leaves her and returns to New York. Helen seeks him out, and eventually finds his real name to be Robert Williams. In New York Helen is unjustly accused and sentenced to imprisonment. Embittered, she goes to the Judge's house, and is seen by George de Wenbourg, who determines to help the girl win her way back into the world. She becomes a well-known actress, and De Wenbourg, who has learned to grow very fond of her, finds that she still loves Robert Williams, although she scorns him when he comes to resume the old relations again. De Wenbourg, however, wishing only for her happiness, brings them together again. Dolores Cassinelli plays well as Helen, and has strong support from the rest of the cast.

[See our Film Markings.]

* * *

"SOMEONE MUST PAY."

STORY OF A HUSBAND'S JEALOUSY.

Production ..... Graphic Film Corporation, Ltd.
Type ..... Melodrama
Stars .....Gail Kane, E. Breese
Length ..... Six Reels
Distributors .... Anchor Film Co., Ltd.

Screened at the London Pavilion on Thursday for The Anchor Film Co., Ltd. "Someone Must Pay," with a little judicious compression into the conventional five reels, should appeal to picture-goers. The story deals with Regina, the young wife of Henry Taylor, a financier, whose affairs are by no means going smoothly. He objects to the giving of many presents by a friend, Charles Bryant, to their baby daughter. Regina resents her husband's jealousy, but is appeased by his desire to make her the best dressed woman in New York. This leads to a riot of extravagance on her part, and ruin on his, as he makes use of a client's stock in order to meet her bills. Regina tries to ward off his being brought to trial, and again by force of circumstances accepts Bryant's assistance. Henry, freed from prison, learns of Bryant's help, and in his mad jealousy, turns both his wife and child out of the house. Later he is frustrated in his attempt to kill Bryant, and finally learns the truth, Bryant bringing husband and wife together again. Miss Gail Kane acted excellently as Regina, and the photography is good, though inclined to be dark in many scenes. A comedy, "Oh, Louise!" preceded. This, too, would bear with considerable compression.

[See our Film Markings.]

* * *

"THE TESTING BLOCK."

A ROUGH WOOING WHICH RESULTS IN HAPPINESS.

Production ..... Paramount
Star ..... W. S. Hart
Type ..... Drama
Length ..... 6,000 feet
Distributors ..... Famous-Lasky

This picture, which was trade shown at the New Gallery Kinema on the 5th inst., enables W. S. Hart to give a typical display of daring horsemanship and heroic acting in the character of Sierra Bill, the leader of an outlawed gang in the West of America. The gang waylay a travelling theatrical company, and one of the members, a lady violinist, captures the fancy of some of the gang. Bill fights these members, and after a rough wooing, marries the lady. He leaves the gang, and is living happily with his wife and little child, when distrust is sown between them by Jack Ringe, and many dramatic and stirring scenes ensue till the finish, which leaves our hero and his wife and child united. A clever cast support the star, including Ponto, a well-trained horse, with whose aid some clever feats or horsemanship are carried out by Mr. Hart.

[See our Film Markings.]

"BILLIONS."

THE PRINCESS AND THE POET.

Production ..... Metro
Type ..... Comedy Drama
Star ..... Nazimova
Length ..... Five Reels
Distributors ..... Jury's

The ever delightful Nazimova appears in a bright comedy drama which is also an artistic success from every point of view. Nazimova plays the rôle of a Russian princess, who, refusing to return to the country of her birth, chooses to travel incognito through America seeking romance above everything else. At a popular seaside hotel she meets Krakerfeller, a multi-millionaire, who has but recently changed his name from Owen Cary, poet, and his residence from a Washington square garret. Now Cary had been the princess' favourite poet, and although she mistakes Krakerfeller's secretary for him, she is soon on the right track. Complications ensue with the efforts of a designing minx to compromise the millionaire. The prevention of this by the princess results in an amusing scene, and forms a decidedly original climax. After the loss of their money, ex-millionaire and ex-princess come together, each preferring love to billions. Special mention must be made of the picturisation of a poem. It is a charming episode in an interesting film story.

[See our Film Markings.]

* * *

"THE GIRL OUTSIDE."

REFINING INFLUENCE OF LOVE.

Production .....Goldwyn
Type .....Drama
Star .....All-Star Cast
Length .....Five Reels

A Rex Beach production of undoubted merit, "The Girl From Outside," has the human touch so essential to success. The story is not particularly strong, but the acting merits the highest praise, and the general production is well up to Goldwyn's usual high standard. Cullen Landis is most convincing as the Curly Kid, the youngest of five hard-working crooks while Clara Horton as the stranger girl who ultimately shows them the straight path, invests her rôle with that charm of manner, which has made for her so many friends. The atmosphere of the gold town has been well "caught," and the street scenes are true to life. Beside clear photography there are some beautiful tinted effects, and the finale is rich in thrill and pathos.

* * *

"THE POINT OF VIEW."

SOCIETY GIRL'S COURAGE WINS FOR HER LOVE AND RICHES.

Production ..... Selznick
Type ..... Drama
Star ..... Elaine Hammerstein
Length ..... Six Reels
Distributors ..... Walturdaw's

"The Point of View" is a quiet human photo-play, with an atmosphere which is wholly charming. Elaine Hammerstein enacts her rôle with her accustomed delicacy of touch, and she is excellently supported by Rockcliffe Fellowes, and a particularly strong cast. Marjorie Thorncroft, the debutante daughter of an American aristocrat, is forced, by the loss of the family money, to assume the rôle of housekeeper, and endeavours to support an extravagant family on a considerably reduced income. To add to the exchequer she advertises for a lodger, and thus meets David Lawrence, a millionaire Westerner. The latter soon falls in love with the brave little society girl, and proposes marriage. Although she does not love him to provide for the musical training of her brother, Marjorie consents to become his wife. Their married life is peaceful, till Lawrence discovers the reason of her consent, and then he prepares to go out of her life. But, by this time, Marjorie has learnt to love him, and there is thus a happy conclusion.

[See our Film Markings.]

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
March 26... 1920	The Testing Block	L. & P. L.-Paramount	Drama	6000	9	B
Notknown	The Tinted Venus	Hepworth-Imperial	Comedy-Drama	5000	9¼	A D
Notknown	Tarnished Reputations ..	British-Famous Films	Melodr'ma	5000	9	B
Notknown	Women That Men Love ..	Gaumont-American	Drama	6000	9	B
Notknown	Conway	Hepworth	Imperial-Scenic	1000	9¼	D
Notknown	Belphegor the Mountebank	Ideal-Wynne	Melodr'ma	6000	8¾	B
Notknown	Billions	Jury's-Nazimova	Comedy-Drama	5200	9½	B D
Notknown	Secrets of The Air	Jury's-R.A.F.	—	2000	8¼	D
Notknown	Oh! Louisa	Anchor	Comedy	1000	9	B
Notknown	Someone Must Pay	Anchor-Abramson	Drama	6000	9¼	B
Notknown	The Ship	L.I.F.T.-Dannunzio	Historical-Drama	6000	9¼	A
Notknown	A Rare Bird	Walturdaw-M. Backs	Comedy	2000	8¾	B
Notknown	The Point of View	Walturdaw-Sleznick	Drama	6000	9	B
Notknown	Prizma, Motion Photography Colour	Jury's-Kelly	Interest	15-1	10	D
Notknown	The Old Country	Ideal	Melodr'ma	6000	9¼	B

OPEN MARKET.

April 7 ..	Around The Town	.. ..	—	—	—	8¼	D
April 11 ..	Fox News	.. ..	—	—	—	9¼	D
April 11 ..	Pathé Gazette	.. ..	—	—	—	9	D
April 11 ..	Pathé Pictorial	.. ..	—	—	—	9	D

'PRIZMA' MASTER PICTURES

A BEAUTIFUL SERIES OF COLOURED PICTURES.

An amazingly beautiful series of movable pictures, photographed in the natural colours of the objects shown, was shown to a delighted audience on Friday last and it is no exaggeration to say that a revolution in colour photography has been accomplished by Mr. Wm. V. D. Kelley, the inventor of the Prizma process, and his associates. By this process it is claimed that all scenes are photographed in the colours of Nature by specially designed cameras, and the colour records obtained in the negative transferred to the positive film, which is so developed and treated that it automatically absorbs the proper dyes, and by the projection of the completed positive film, nature, in her colours, is re-created on the screen, not only the more striking colours being shown, but also the delicate tints, tones and blends as they appear to the human eye.

This technical description gives no conception of the remarkably beautiful pictures which are produced as the result of this new process. Such diverse objects as fruit, flowers, and grand natural phenomena—to mention but two, the Niagara Falls and the volcano of Kilauea, the former with superb rainbow effects and the latter a veritable lake of fire (an awesome subject) are projected on the screen. Simpler subjects, such as a day spent with an old naturalist and a visit to the orange and pineapple groves of Hawaii, both instructive and beautiful, were included in the series. A storm of applause at the conclusion of the programme bore emphatic evidence that in the Prizma process a giant step forward has been taken in colour projection.

ARTICLES FOR SALE.

FILM FOR SALE, 7s. 6d. 1,000 feet. PHILLIPS, 14, Settle-road, Plaistow, E. 13.

"THE ERA" FILM SECTION.

MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"ON WITH THE DANCE."

Paramount-Artcraft Film.

Released April 18.

Change Cues.	Style.	Nature of Number.
Opening	Romance..	Slo. Flo. Mel. quiet
From Russia, Sonia Varinoff	,, ..	Alleg. Russianstyle
From the South ..	,, ..	Mod. Flo. 6/8
The seething currents	,, ..	Slo. Flo. Mel.
After the first occasion	Ballad ..	Organ Slo. Love style
But there was a shadow	Romance..	Ser. Slo. Flo.
Sir, I would like to show	Intermezzo	Sld. Bri.
Sonia's new home ..	March ..	Shrt. Military march
*When Sonia leaves piano	Romance..	Ser. Slo. Flo.
A few months of grief	,, ..	Slo. Path. Mel.
Time, pride and the ache	Love Ballad	Slo. Flo.
But all too soon ..	Agitato ..	Shrt. Hry.
Half loaves	Romance..	Lng. Russian style
And so a little dinner	Intermezzo	Vry. lng. Bri. or Select
On with the dance ..	One Step ..	Bri.
Time is a river of passing	Romance..	Slo. Ser. Flo. Mel.
Sympathy	,, ..	Ser. Flo. Short
Jimmie's little scheme	Jazz ..	Bri.
One day, having an hour	Romance..	Slo. Recit. style
Joane, I know what..	,, ..	Slo. Love style
*When Sonia in cab ..	,, ..	Slo. Ser. Flo. Mel.
For days Fay Desmond	,, ..	Slo. Dram Mel. Seg. Two-step
*When Derwynt enters home	Overture ..	Slo. Sli. Dram. Sld.
So Mrs. Derwynt is ..	Waltz	Slo. Flo. Mel.
*When dancing on ..	Two-step..	Short, Seg. Dram. Hry.
*When masked dancer appears	Dance ..	2/4 Alleg.
*When Fay pulls off mask	Overture..	Dram. Alleg.
Dross	Romance..	Slo. Flo. Mel.
Gold	,, ..	Slo. Love Mel.
*When Sonia enters ..	Dance ..	2/4 Alleg.
The verdict	Romance..	Slo. Ser. Sli. Dram.
*When Derwynt goes to Joane	,, ..	Slo. Flo. Love Mel.
And so in one white-hot	,, ..	Slo. Ser. Flo. Mel.
That's the story ..	,, ..	Slo. Flo. Love Mel.
But Sonia	Ballad ..	Love theme

* Action. Rest titles.

"THE CYCLONE."

Fox Film.

Released April 18.

Change Cues.	Style.	Nature of Number.
PART I.		
When the Royal North West	Intermezzo	Bri. Flor.
In the meantime ..	Romance..	Ser. Military style
*When Cyclone takes bracelet from pocket	,, ..	Ser. Love Mel.
So it comes about ..	Galop ..	Watch race for temp.
*When race over ..	Intermezzo	Bri. 2/4
The silent messenger	Overture ..	Ex. Dram. Hry.
PART II.		
And on the great and desolate	Romance..	Slo. Dram. Mel.
On the very edge of this	,, ..	Rustic, Flo. Mel.
What the trail revealed	,, ..	Myst. Dram. Mel.
As the day ends ..	Intermezzo	Sld. Flo.
*When Sylvia by Cyclone	Romance..	Lit. Flo. Mel.
PART III.		
A love scene that is interrupted	Song ..	Annie Laurie
*When Baird enters ..	Romance..	Myst. Dram. Mel.
*When Cyclone near window	Mysterioso	Dram. start pp. work up
*When Cyclone near Sylvia	Romance..	Lit. Love
Next morning ..	,, ..	Ser. Flo. Mel.
PART IV.		
Cyclone must postpone	Romance..	Ser. Flo. Mel.
The international boundary	Overture ..	Sli. Hvy. Dram. Mel.
*When Cyclone sees Chinese	,, ..	Dram. Agit. Hry
A trip through China	Intermezzo	Chinese style
Get me a team ..	Overture ..	Dram. fight Agit.
I arrest you	,, ..	Hvy. Dram. Agit.
The thought that spurs Cyclone	Romance..	Shrt. Dram. Mel.
China Town, Vancouver	Intermezzo	Oriental Lit.
PART V.		
In clothes more suitable	Intermezzo	Lit. Flor.
Straight to Chang-Lows	Mysterioso	Indian style
*When Cyclone runs upstairs	Overture ..	Ex. Agit.
And just before dawn	,, ..	Lit. comedy style
May be handy.. ..	,, ..	Dram. fight Agit' Flo, Mel.
And while the bobbies	Waltz lente	

* Action. Rest titles.

"THE SHIP."

BEAUTIFUL ITALIAN PRODUCTION.

Production ..... V.C.I.
Type ..... Drama
Length ..... Five Reels
Distributors ..... L.I.F.T.

This elaborate film version, based upon a poem by Gabrielle d'Annunzio, is essentially high-class fare. A production of great beauty and splendour, the story itself is somewhat confusing, and the scenes, although perfectly handled, are too numerous. The acting is good and the photography flawless.

(See our Film Markings.)

* * *

"BECAUSE OF ONE WOMAN."

BRINGS SORROW INTO SIMPLE LIVES.

Production .....Famous-Lasky
Type ..... Drama
Star .....All Star Cast
Length ..... Five Reels

"Because of One Woman" is a Lois Weber production of decided beauty, and the acting is excellent. The locale is a delightful seaside town. The theme centres round the arrival of a selfish society woman, and the havoc she causes in the lives of the simple country folk. The young village doctor succumbs to her charms, and neglects his sweetheart, the latter being left to the doubtful protection of a notorious City man. The climax comes when the woman, desirous of seeing the doctor, 'phones that she is dying. The girl's sick brother goes to fetch him, and in the effort sacrifices his life, the doctor finally realising his mistake.

MIDDLESEX LICENSING COMMITTEE'S CONDITION.

FILM CENSORSHIP.

The Licensing Committee of the Middlesex County Council reports that in July it decided that the cinema licences granted for the current year should contain a condition that "no film shall be shown which has not been certified for public exhibition by the British Board of Film Censors." It was arranged that the new condition should be embodied with an existing condition relating to films, and the combined clause reads as follows:

"That no film be shown which is likely to be injurious to morality or incite to crime, or to lead to disorder, or to be in any way offensive in the circumstances to public feeling, or which contains any offensive representation of living persons, or which has not been certified for public exhibition by the British Board of Film Censors. If the Licensing Committee serve a notice on the licensee that they object to the exhibition of any film on any of the grounds aforesaid, that film shall not be shown."

Proceedings have been instituted against a licensee of premises where a film not certified by the Board was shown, but the summons was dismissed by the magistrates on the ground that notice was not served upon the licensee in accordance with the latter part of the condition.

The committee is advised and considers that the latter sentence of the condition should be read as additional to, and not in limitation of, the main part of the condition, and in view of the impracticability of serving notices in every such case it has asked the justices to state a case, and has arranged for counsel to be briefed to represent the County Council when the appeal is heard.

THE KINEMA ARTS CLUB.

At the Bijou Theatre, Bedford-street, on Tuesday evening, the second social evening and At Home of the newly formed Kinema Arts Club was held. An enthusiastic gathering of members and friends assembled, among those present being Mr. and Mrs. Patrick MacGill, Miss Constance Worth, Mr. Stuart Blackton, Mr. and Mrs. Douglas Payne, Miss Christabel Lowndes Yates, and Mr. Langford Reed. Under the direction of Miss Muriel Alleyne a much-appreciated variety performance was given. This included the presentation of the new one-act comedy, "No Change," by Christabel Lowndes Yates. This is an effective little play which shows how a prosperous composer, who cares naught for feminine society, is forced to propose marriage to his housekeeper, because the behaviour of his tomboyish ward has convinced him that it is only under the protection of a wife that he can enjoy the peace and quiet which is essential for the development of his genius. The piece was excellently produced by Muriel Alleyne. As the composer, Rupert Malcolm Morley—who has recently been acting with distinction at the Knickerbocker Theatre, New York—was admirable, but Miss Eva Neville as Mollie, the ward, and Mr. Harry Lancaster as her lover, Toby, played their respective parts on lines too closely resembling those traditionally associated with the rôles of Polly Eccles and Sam Gerridge.

During the evening Miss Lowndes Yates gave an interesting address on the aims and objects of the Club, and made the gratifying statement that as the result of a thorough enquiry into the conditions governing the employment of performing animals for the screen she had been unable to discover a single instance in which any cruelty to animals had occurred in a British studio.

WARRIORS' DAY AND SUNDAY OPENING.

EXHIBITORS' VICTORY.

The Stoke-on-Trent and Newcastle-under-Lyme cinema exhibitors have won their fight for Sunday performances for Earl Haig's Warriors' Day Fund. The Newcastle Town Council, who at first declined to grant permission for Sunday entertainments of any kind, have now decided to allow the cinemas to open on a Sunday for the specific purpose mentioned, on condition that no application is made during the next twelve months for any Sunday performance in which the exhibitors have a monetary interest. This decision was reached after the refusal of the Stoke-on-Trent exhibitors to do anything in the matter of Warriors' Day until the Newcastle authorities removed their ban. The date of the local cinema trade effort has not yet been fixed.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

GENERAL COUNCIL EMERGENCY MEETING.

An emergency meeting of the Council of the Cinematograph Exhibitors' Association of Great Britain and Ireland was held at the Hotel Victoria, Northumberland-avenue, on Thursday afternoon. The president, Councillor G. F. McDonald, occupied the chair. The only business of the meeting was to consider certain resolutions, and to appoint a committee to deal with same.

The following resolution was proposed by Mr. E. E. Lyons (Sussex Branch), and seconded by Mr. P. Joseph (Leicester Branch):—"That it is desirable that exhibitors bind themselves to cease booking films for release after Aug. 31, 1922, pending a general arrangement for limiting the booking of films for release within six months after local trade view."

An amendment in the following terms was proposed by Mr. E. W. P. Peall (London and Home Counties Branch), and seconded by Mr. W. T. Gent (Sheffield Branch):—"That it is desirable in order to reduce the period between production and release date, all exhibitors should be urged to enter into an agreement to bind themselves for two months from a date to be fixed to allow time for an attempt to be made in conjunction with the renters to limit the booking of films for release within six months after local trade view."

This amendment on being put to the meeting was lost, and the resolution carried.

The following resolution was moved, seconded and carried nem. con.:—"That it is desirable that exhibitors should reject entirely the system of block booking, and of booking films for release on dates already covered by existing bookings."

Upon the following resolution, moved by Mr. F. E. Adams, seconded formally by Mr. Thos. Thompson, a long discussion took place, the same being passed finally nem. con.:—"That it is desirable that exhibitors should make a request for an immediate reduction of 25 per cent. on the price of existing bookings, providing that arrangements can be made that renters obtain some compensating advantage."

A committee was appointed, consisting of the following:—Councillor G. F. McDonald (Birmingham and Midlands Branch), Councillor F. W. Morrison (Northern Branch), Councillor H. J. Hood (Hants and Isle of Wight Branch), Councillor R. C. Buchanan (Scottish Branch), Alderman E. Trounson, J.P. (North-Western Branch), Major A. J. Gale, J.P. (London and Home Counties Branch), Rt. Hon. Lord Beaverbrook, P.C., Messrs. H. V. Davis (South Wales and Monmouthshire Branch), F. E. Adams (London and Home Counties Branch), I. Davis, V. Sheridan, H. J. Green, R. Freeman (Hull Branch), E. E. Lyons (Sussex Branch), Thos. Thompson (Northern Branch), M. Raymond (London and Home Counties Branch), T. Herbert Kaye (Leeds Branch), A. P. Blackham (Notts and Derby Branch), A. B. King (Scottish Branch).

HULL AND DISTRICT.

At a special meeting of the Hull branch of the Cinematograph Exhibitors' Association, held in the Grosvenor Hotel on April 4th, under the presidency of Robt. Freeman, precautionary measures were taken in regard to labour crisis, and arrangements made to meet any emergency. Messrs. Magga and Evans were asked when in Leeds to see the renters, and make all necessary arrangements to cope with whatever situation might arise.

It was stated by the chairman that the agreement made with the E.T.U. would shortly expire, and that they had written, through their secretary, asking for a conference in order to submit new conditions, and asking for increased pay. The secretary presented a concise summary of the demands, which, amongst other things, asked that operators now receiving £4 5s. should be increased to £5 5s.; those in receipt of £3 10s. should also receive £5 5s.; whilst those receiving £2 10s. should receive £4 10s., an advance of £2.

The week to be a 48 hours one, and overtime be counted as time and half. That no fresh female operators be employed, those in service at the time first agreement made to continue.

Learners to serve an apprenticeship of five years, from 16 to 21 (an increase of three years on previous agreement). All apprentices to be considered as learners until they reach the age of 21.

Second operators to be at least 18 years of age. The inconsistency in the draft was pointed out by the secretary, which made, he said, the learners remain as such from 16 to 21. No females to be employed other than those so employed in 1920, when the last agreement was signed.

After a long discussion it was decided to take no action in the matter.

Spiritualistic Photo-Play.

Among the latest new films is a "psychic" photo-play, founded on the novel by Fergus Hume, "The Other Person," and dealing in a novel and interesting manner with the much-discussed question of spiritualism. This was privately presented to the trade at the Alhambra on Tuesday. An excellent cast includes Adalqui Millar as the "spirit," Mr. Story-Gofton as a doctor with strong spiritualistic beliefs, Arthur Walcott as a parson, and Arthur Pusey (who has made a hit in "The Heart of a Child" at the Kingsway).

Another Film Ball.

Miss Violet Hopson and Mr. Stewart Rome, the two well-known Broadwest stars, will be guests at a big dance to be held at Richmond to-morrow (Thursday).

THE SHOWMAN WORLD.

Guild Meeting at Cardiff.

The South Wales Section of the Showmen's Guild held a most successful meeting on March 31 in Cardiff. Mr. Jacob Stadt presided.

The report of the progress of the work of the Guild and the increase of members in this section were extremely satisfactory.

Two Fair-Ground Fires.

Serious loss has been sustained by Messrs. Danter owing to an outbreak of fire which destroyed a living-van and a large amount of cinematograph apparatus last week.

The origin of the fire is undiscovered, and the mystery is greater owing to the fact that the caravan and apparatus have not been in use during the last six months, but were in a field off Stafford-road, Newport, Mon.

The alarm was raised by passengers in the train passing the field; but although the Newport Fire Brigade was quickly on the scene, the damage is estimated at the serious figure of £2,000.

On Good Friday a fire broke out on one of Messrs. Sutherland's motor roundabouts on the Kursaal Fairground, Southend.

Fortunately the loss was confined to the covering of the roundabout, and only slight damage was done to the woodwork.

The Kursaal Fire Brigade gave prompt assistance, and conquered the fire before serious extension took place.

Warriors' Day Contributions.

The full list of fair-ground contributions to the Warriors' Day Fund is not yet to hand, but the treasurer of the Showmen's Guild has received the following sums:—From Mr. John Collins's Manchester Circuit, £114 2s. 6d.; from the showmen at Wanstead Flats (the day's takings), £185 19s. 8d.; and from Mr. H. Gess, Green Lane-road Fair Ground, Leicester, £5 8s. 5d. At Clitheroe, Lancs., a benefit night was given by the showmen, and attended by the Mayor. This realised £37 16s. 9d., which was handed over to the local authorities for administration.

Oldham Wakes.

The much-discussed date of the Wakes at Oldham has at last been decided for this year—Aug. 27 to Sept. 3. The neighbouring cotton towns sharing the same date for their annual wakes are Middleton Junct., Springhead, Lees, Failsworth, and Hollinwood.

A suggestion has been made that this should not be made the permanent wakes' date, but that an attempt should be made to arrange with the railway companies for an earlier date next year. The dates for this year arranged by the cotton trade organisations fix the wakes for the Lancashire cotton towns beginning with Bolton, Farnworth, Nelson, etc., on June 28, and finishing on September 17, with Facit, Shawforth, and Whitworth.

Gingerbread Fair.

The famous fair held on the Place de la Nation in Paris has recently recovered its old-time popularity, owing to the wisdom of the roundabout proprietors in reducing the prices.

There is much variety in the Parisian riding machines, and it is a gay sight to see the whirling pigs, cows, horses, dragons and other less familiar animals whizzing around to the blare of the newest organs.

"THE NO PLAYS OF JAPAN."

By Arthur Waley, with letters by Oswald Sickert. London: George Allen & Unwin, Ltd. More has been written concerning the Chinese than the Japanese drama, and only recently an ancient Chinese play translated into English was produced at the Margaret Morris Theatre. The translated Japanese play has yet to be seen in London, though three of the plays which find a place in Mr. Waley's volume have been read before the Japan Society and a passage from another has been printed in a weekly publication.

Seami was a Japanese author-actor of the fourteenth century whose works were lost, but were discovered in 1908, and Mr. Waley has translated considerable portions of them. Though the English versions can at best be little more than makeshifts, he thinks he has "managed to retain in one or two passages in each play something of the original beauty."

In the Introduction to the volume the author explains that No is written with a Chinese character meaning "to be able." It signifies talent; hence "an exhibition of talent" or "performance." Full particulars are given with reference to the Japanese theatres, and we learn that performances are now usually given from 9 till 3. The modern No theatre is fitted with electric light, and performances are sometimes given in the evening. In the sixteenth century a fixed order of programme came into fashion and to a large extent prevails to-day.

With regard to the music, it has no independent position as music, but simply supplies a background to the dancing and imitation. The piercing No flute intervenes only at stated intervals, particularly at the beginning, at the climax, and at the end of plays. Next to the flute-player sits the two hand-drummers, one of whom plays with the bare hand, the other with a thimbled finger. Last (and only in certain plays) comes the big-drum, rested on the ground and played with a stick. "The hypnotic effect of drum-taps is well known. The drummers have the nerves of the audience in their hands. By a sudden accelerando they can create an atmosphere of almost unendurable tension."

According to Seami not more than four or five actors ought to take part in a play, but in some plays as many as nine appear, and all are men. The modern chorus consists of from eight to twelve persons in ordinary native dress seated in two rows at the side of the stage. It seems, too, that great reliance is placed on the effects produced by gorgeous and elaborate costumes. The plays are written partly in prose and partly in verse, a prose passage often gradually heightening into verse.

The bulk of the volume consists of the translations of Seami's plays, concerning which Mr. Waley writes: "I do not think that any single play is so complete a poem as the tragedies of Sophocles, and perhaps only a dozen rank as supreme literary masterpieces. But Seami knows unfailingly how to gain the reader's attention, and by skilful balancing of quite simple elements quickly to enlist his sympathy and stir his emotions.

THE CRITICS' CIRCLE.

A committee meeting was held on Tuesday, April 5 last at the Circle's new quarters, the Victory Restaurant in Leicester-square. Mr. Morrison, in the absence of the president, Sir Owen Seaman, was in the chair, and other members present were Messrs. S. Carroll, Evans, J. T. Grein, H. Klein, S. R. Littlewood (hon. secretary) G. W. Bishop (hon. librarian), Parker, Walbrook, and Gilbert Webb.

It was agreed that the proposed dinner to Sir Alfred Robbins should be held on May 27 at the Victory Restaurant, and that the date be registered with the Theatrical Managers' Association. Mr. Klein undertook to arrange a short musical programme, and it was agreed that the president of the Actors' Association and the chairman of the Theatrical Managers' Association should be invited as guests. All other arrangements to be left to the house committee, consisting of Mr. Littlewood, Mr Grein, Mr. Weller, and Mr. Bishop.

Mr. Littlewood, on behalf of the house committee, moved a vote of thanks to Mr. Grein, for obtaining the excellent room at the Victory Restaurant, and to Mr. Parker for superintending the removal of the furniture and books from the Institute, which was carried. It was agreed that the room should be kept locked, and that the key be kept with the hall porter. Cards of membership of the Circle signed by the president were to be issued to all who had paid the current year's subscription. To the members who had not paid it was agreed that a letter should be sent pointing out the advantages the Circle could now offer.

Mr. Carrol thought that an effort should be made to get in bona fide critics on provincial papers, and it was agreed to approach them through the journal of the Institute. The hon. secretary reported that a new list of members would be prepared and printed shortly.

The following new members were elected: Mrs. Palmer, Miss Palmer, M. Bonnaire, Mr. W. J. Turner, and Mr. A. E. Wilson.

Haig Bros. and Ryan.

At the Metropolitan last Monday evening the pianist of Haig Bros. and Ryan slipped on the stage and injured his arm, but appeared at the second show playing with his right hand. On consulting a doctor after the performance he learnt that the injured limb was fractured, and it will be a few weeks before he can resume work. The duo played the week out at the Met. last week, doing excellently in the circumstances, and have been given permission to play the double act until the pianist can resume. Next week the act is at Walthamstow.

Gilbert Payne.

After three more weeks in town, Gilbert Payne, the Yorkshire comedian who is doing very well around the Syndicate halls with "Clicked Again," goes into the provinces. He will produce his new musical production, "Wedding Bell(e)s" in July. A capital company has been engaged, and the production will be a very elaborate one.

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THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Peter Pariss, Mart and Pep, Musical Navvies, Rich Hayes, Sam Hilton, Edis and Forbes.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Tom Clare, Rosie Lloyd, Kenna Bros., Cissie Lupino, Fred Stafford.

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Rehearsal at 2 p.m. for:—
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Clarke and Ritchie. Tom Costello.
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London: Printed for the Proprietors of "The Era," 35, Wellington-street, Strand, W.C., by Fleetway Press, Ltd., 3-9, Dane-street, High Holborn, W.C. 1. Wednesday, April 13, 1921.